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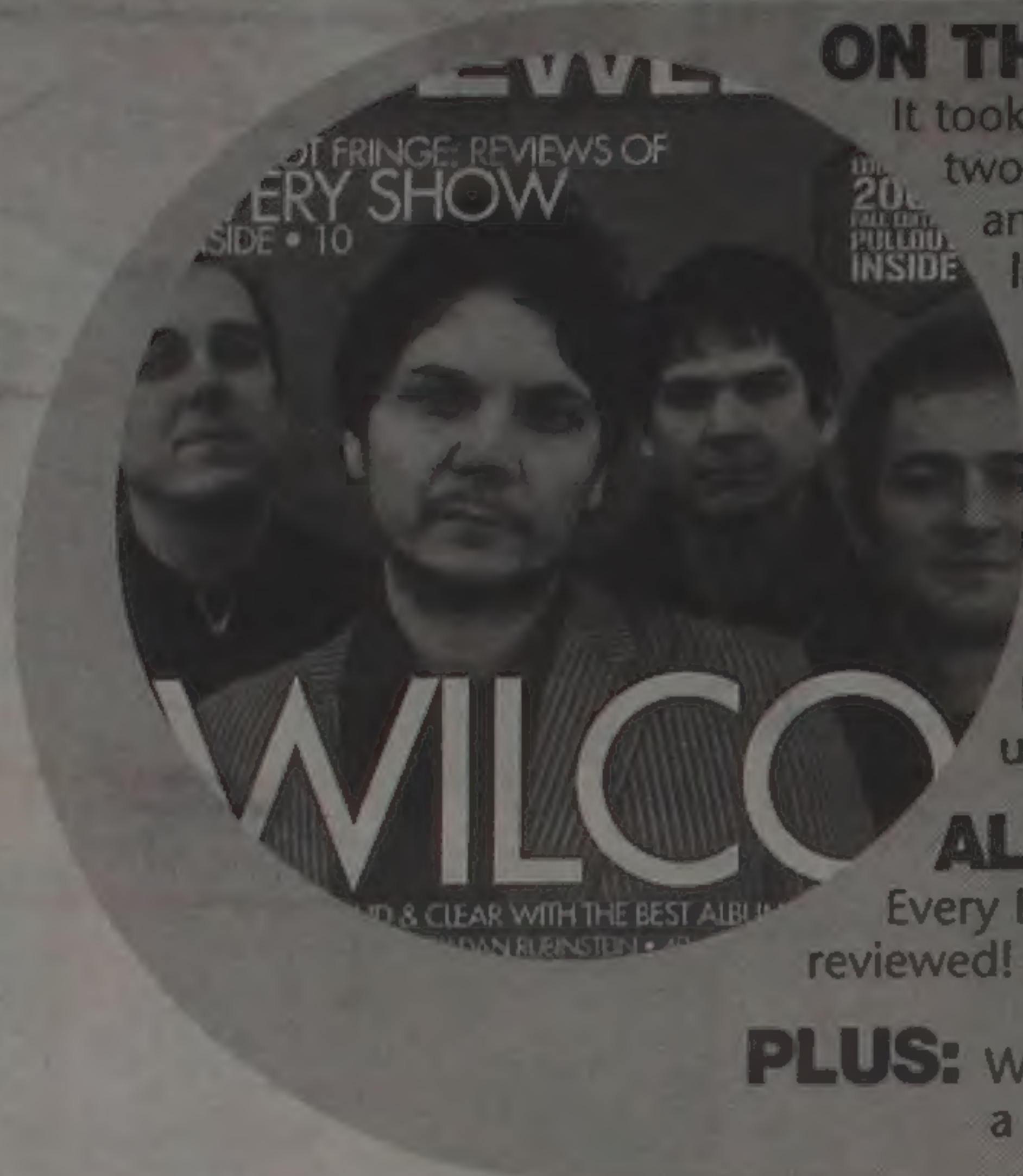
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# VUEfinder



## ON THE COVER:

It took Wilco more than two years to record and release their latest album—and nearly as long to book a return trip to Edmonton. But you can travel through their tumult in a handful of minutes • 49

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Every Fringe show reviewed! • 10

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# Would you like sighs with that?

Local residents, activists still unhappy with new McD's franchise

By JAMES ELFORD

Looking only at the meticulous public image crafted by McDonald's and the happy faces of its patrons, it's possible to believe that everyone in Edmonton is excited about the Golden Arches sprouting up on 109 Street. But recent incidents of vandalism and anti-McDonald's protests at the site, as well as an appeal to the city from nearby residents, paint a very different picture than the slickly-marketed image that McDonald's spends \$2 billion dollars a year cultivating.

Local residents have had to live

with the noise, litter and other problems associated with having a fast food restaurant next door since a Dairy Queen replaced the old gas station at 109 Street and 85 Avenue in the mid '90s. When the Dairy Queen closed and McDonald's asked the city to ease bylaws for the restaurant it planned to open

## news

on the lot, area residents decided to act. Having learned from their experiences when the Dairy Queen was being built, they decided to take their appeal to the city rather than put their faith in developers. Residents feared that existing problems would continue or get worse, and there were also concerns raised about increased traffic problems (stemming from a higher volume

and poor design) as well as later hours. "I'd rather not have the extra traffic," says area resident Glen Bowie "because the one-way makes sure everyone will come down our street."

## Queen of pain

While the citizens' group could not protest the McDonald's itself (because the area's zoning allows for small restaurants), they decided to take issue with the drive-through—a discretionary use of the land that has been a pain for them since the Dairy Queen moved in. "We had to accept that we had a restaurant because that is what it was zoned for," explains Peter Kazsor, who's lived across the alley from the lot for 15 years and helped organize the appeal. "But maybe we don't need a drive-through." However, the group

soon learned how difficult it is to try to stop development. "This is an activity not many people do, so you're inexperienced," says Kazsor. "You're going up against an experienced corporation that can anticipate complaints."

One of the ways McDonald's seemed to deal with complaints was attempting to avoid them altogether by trying to keep its purchase secret as long as possible. Residents only learned of the McDonald's plan when the city sent out a notice about the proposed easements, and even then it was only sent to residents in a very small radius around the lot. While the city eventually supported the development, McDonald's did make some concessions: a higher fence along the alley to cut down on the noise and an

SEE PAGE 6

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## Issue Number 357

August 22 - August 28, 2002

available at over 1,400 locations

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Courtesy Nonesuch Records

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Clark Distribution

Edmonton Sun verifies  
24,000 copies printed

Vue Weekly is available free of charge at well over 1,400 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday.

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## McDonald's

Continued from page 4

agreement to restrict and slightly reduce operating hours (which residents hope will prevent the outlet from going 24 hours).

Since the appeal was lost, Kazzor says that residents have acquiesced for the most part, feeling that nothing more can be done for now. Still, Kazzor and Glen Bowie give McDonald's credit for working to build a

good relationship with neighbours, although both admit it's too soon to tell if this policy will continue and what its impact will be.

## McSweatshops

In contrast to the opposition from area residents, activists who participated in the recent McDonald's "unwelcoming" protests have more global concerns in mind. Using pamphlets and personal interaction, the protesters hoped to inform the public

about their position on McDonald's and its links with globalization-related problems. Jason Yeats, one of the protesters, points to a hidden corner of the McDonald's corporation: its use of sweatshop labour to produce toys given away with so-called Happy Meals "McDonald's represents an industry leader in unethical globalization," argues Yeats. "We were going out there as an information picket. We wanted to show how McDonald's affects the community, workers and globalization."

Yeats calls for a number of changes in McDonald's business practices, such as more environmentally-friendly procedures and a more union-tolerant workplace. He also expresses concern at people's complacency with regard to the new McDonald's. "It's one more step towards a monopoly," he says, pointing to a 1995 company annual report that he feels demonstrates the McDonald's intention to dominate the fast food market. "Dominance to me means unethical business practices," Yeats says. "The

whole idea is by dominating they are controlling the industry and not allowing fair competition."

## Local heroes?

When asked about these issues, McDonald's operations consultant Terry Jensen insisted that McDonald's was doing its best to be a good citizen—locally and globally. "We want to be positive business in the community and do what we can to help the community," he says. "We're coming in as a friendly partner."

Jensen says he understands the concerns of local residents and wants to assure them that he doesn't think that there will be any problems. In that respect, he points to plans to have a weekly cleanup if garbage is found throughout the neighbourhood. As far as noise, he explains that "early in the morning we won't be getting too many loud people going through. It will mostly be people going to work."

However, Jensen was less certain when it came to the global reputation of McDonald's. "I don't know what's going on in other countries or around the world," he says, although he's sure that "there's people in charge all over the world trying to better that." Jensen was also surprisingly ambivalent about the protests that greeted the new franchise opening. "People have their right to their opinion, either what they think or what they don't think," he says. "Some people are happy, others are not. We just want to be an asset to the community and we hope we can make their day." ☺

The Plain Janes present:

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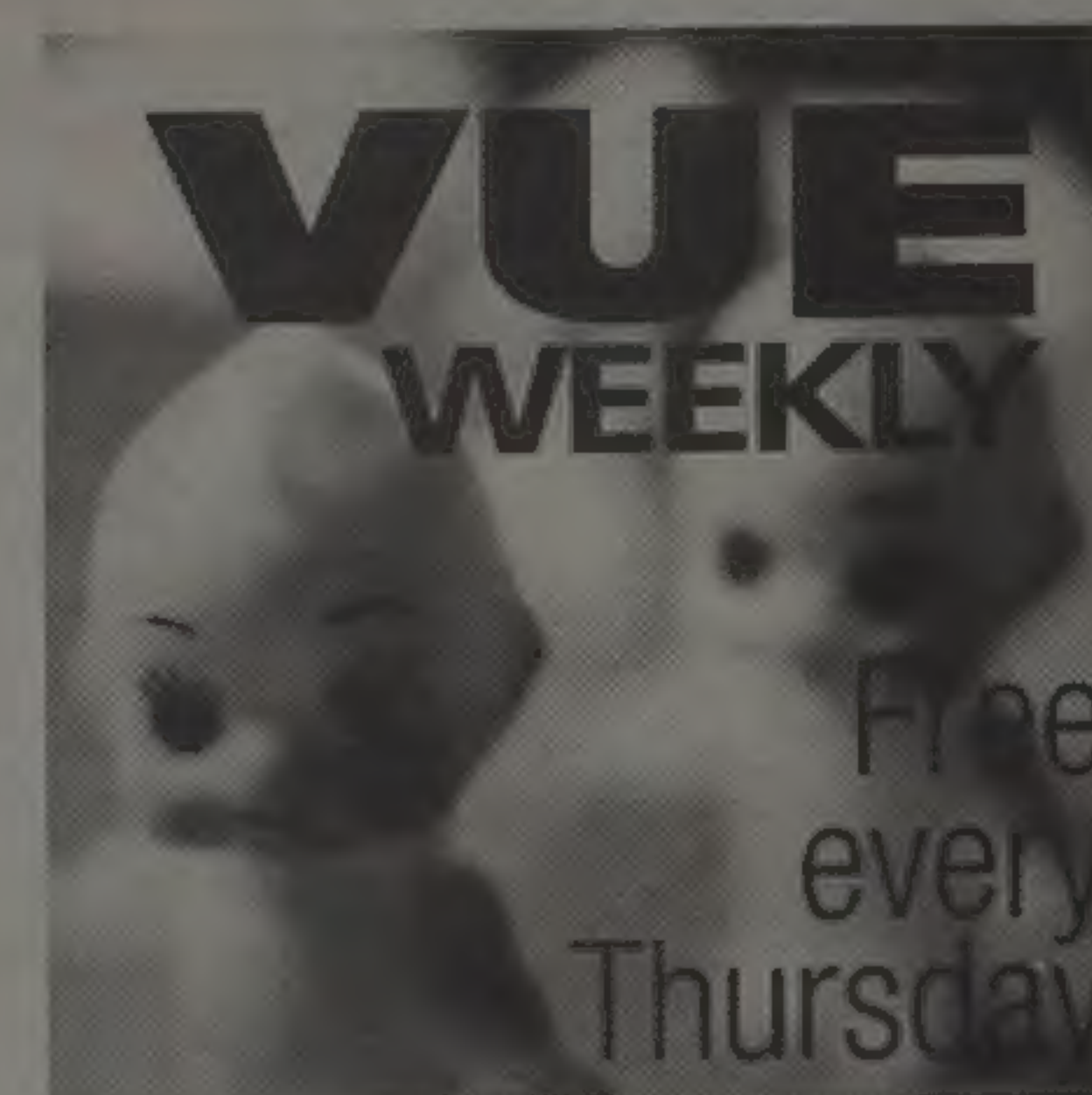
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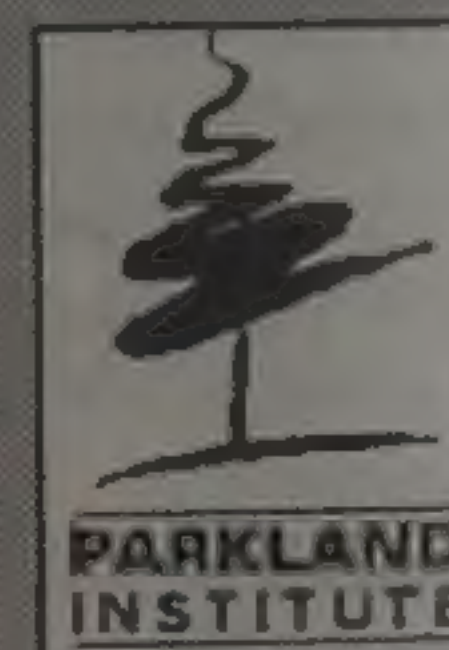
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NEWS

## HEALTH

## Clinical depression

VICTORIA—Two years ago, the Vancouver Island Health Authority announced it was approaching the B.C. Supreme Court to shut down Victoria's notorious Montreux Clinic. But, thanks to an out-of-court settlement reached on August 19, it seems that the controversial anorexia and bulimia treatment centre that has faced allegations of abuse and malpractice will be allowed to continue operation, at least in a limited capacity.

For those unfamiliar with the clinic, some history: Montreux and its founder, Peggy Claude-Pierre, rose to fame in the early '90s thanks to the *Maury Povich Show*, of all things. Maury, apparently, took it upon himself to find an anorexia treatment for a teenage British girl whose parents had exhausted their resources. His show found Claude-Pierre and her financially-struggling clinic. Montreux's appearance on the show, coupled with her claims of a 90 per cent success rate and her emphasis on unconditional faith and love, was met with a staggering response. After subsequent television appearances on *20/20* and *Oprah* (during which Oprah blathered that Claude-Pierre was "an angel on earth"), the little nine-bed clinic, which was charging patients up to \$1,000 (U.S.) per night, had a waiting list upwards of 15 years. Then, stories about the clinic and its methods began to leak out into the media.

The problems with the clinic and its staff are perhaps best described in veteran *Vancouver Province* reporter Barbara McLintock's recent book, *Anorexia's Fallen Angel: The Untold Story Of Peggy Claude-Pierre and the Controversial Montreux Clinic*. The book, compiled after years of investigation, alleges that Montreux was less a clinic than a fancied-up 19th century asylum. According to McLintock, patients were not allowed to leave the premises or to see family members during their stay. They were force-fed with metal spoons. Outgoing mail was censored for any derogatory comments about the facility. The staff had little to no training, to the extent that even patients graduated into caregiver roles while they themselves were still in treatment.

As the allegations continued and the evidence mounted, Victoria Regional Medical Health Officer, Dr. Richard Stanwick, cancelled the clinic's operating license in December of 1999 and gave Montreux until the end of 2000 to cease operations. Montreux voluntarily surrendered its community care license in August 2000, but investigating health authorities said it was continuing to conduct business as usual. When former patient Ali Gulotta came forward with tales of mistreatment and malpractice a short time later, the Vancouver

Island Health Authority went to court to close the clinic. But, as we know now, it ended up cutting a deal instead, one that stated the clinic was allowed to stay open, but that it could only provide round-the-clock care for no more than two people, and only if the patients' eating disorders were not classified as mental illness. Guy MacDannold, the lawyer for the Capital Regional District, told the CBC they decided to cut a deal with the clinic rather than go through a two-day trial because "it saves money."

Inexpensive or not, the settlement has left people like Gulotta unsatisfied. "I wanted them shut down completely," she said to CBC. "They are all about hurting people for their own gain. I think it's a cult." MacDannold and the Capital Regional District insist they've done all they can, but Gulotta is concerned that they've actually made matters worse. Now that Montreux is operating unlicensed, it will no longer be routinely inspected and monitored by local health authorities.

—CHRIS BOUTET

## OBITUARY

## The master of discs dies

SAN FRANCISCO—Flying discs around the world spun through the air at half-mast last week as Frisbee-tossers—and people who eschew the brand-name term "Frisbee" but love their flying discs—mourned the death of Frisbee father "Steady" Ed Headrick.

Legend holds that Yale University students were the first to play catch with flying discs in the late 1800s, throwing around metal plates made by Bridgeport, Connecticut's Frisbie Pie Company. Headrick, who worked for California-based toy company Wham-O in the 1960s, took their game one step farther. He added aerodynamic ridges to inventor Walter Morrison's post-WWII plastic "Pluto Platter," improving its flight characteristics and eventually earning himself a

patent for the first "Frisbee" in 1966.

Headrick's interest in the flying disc was more than that of an inventor, however. He went on to found both the International Frisbee Association and the Professional Disc Golf Association (PDGA), helping the sport of disc golf evolve from its California roots into a global pastime, including a course in Edmonton's Rundle Park and another northeast of the city near Legal.

Remaining close to disc golf as a senior, Headrick suffered a pair of strokes at the PDGA amateur world championships in Miami last month. He went home to California and died in his sleep last week at the age of 78. "We all wished for a miracle that would have had him up and out of bed throwing discs and joking around once again," the PDGA said in a news release. "That miracle that was Ed will have to live on in our hearts and souls now."

According to Headrick's son Ken, who was interviewed by Reuters, "Steady" Ed will be cremated and his ashes will be molded into a limited edition line of "memorial flying discs." They'll be given to family and friends and sold to help raise money to create a Frisbee and disc golf museum.

"I felt the Frisbee had some kind of a spirit involved," Headrick the elder said to the *Santa Cruz Sentinel* last year, talking about the simple beauty of the object he loved so much and its ability to spread joy. "It's not just like playing catch with a ball. It's the beautiful flight.... We used to say that Frisbee is really a religion—'Frisbyterians,' we'd call ourselves. When we die, we don't go to purgatory. We just land up on the roof and lay there." —DAN RUBINSTEIN

## POLITICS

## Putin on the blitz

MOSCOW—Washington's sabre-rattlers, itching to see American troops move onto Iraqi soil to begin an assault on the "Axis of Evil," have received a

not-so-veiled warning from an old adversary. While President George W. Bush and the war hawks continue to push against EU opinion and move for war, Russian president Vladimir Putin has promised Iraq an unprecedented economic package, which flies in the face of the sanctions the nation has had to bear since Operation Desert Storm.

The \$40 billion economic cooperation agreement between Moscow and Baghdad reflects a serious warning from Moscow that it still considers Iran, Iraq and North Korea under its sphere of influence. Iraq's ambassador to Russia, Abbas Khalaf, said that the five-year economic cooperation deal would see Iraq become a major supplier of oil to Russia, with contracts that will also see Iraq benefit in the fields of farming, railroads, transportation and electricity generation.

Of course, these deals are being made with the existing regime and will likely not go into effect if America is successful in removing Saddam Hussein from power. More importantly, this is a large Russian sign of moral support for the Iraqi cause and a loud warning that it will not have anything to do with any planned American invasion. Iraq, for its part, is already taunting the U.S. about the deal. "We couldn't care less what the U.S. thinks about it," Abbas told CNN. "Let America bring its own house into order."

Russia has already agreed to help Iran develop nuclear power plants and is ready to open negotiations for increased trade with North Korea. But can you blame them? With an economy that simply can't get untracked and a general refusal by the West to acknowledge that Russia's economic crisis is indeed a problem worth global recognition, Putin needs to find cash infusions wherever he can get them.

In the end, this may be the gambit that gets Putin his ultimate goal: to force the West's hand into giving Russia greater economic aid and forgiving the nation's massive debt load. —STEVEN SANDOR

## VUEpoint

By CHRIS BOUTET

## Room at the top

Say what you will about the federal Liberals, at least they're great entertainers. With their incessant three-ring monkey shit-fight leadership battle between Jean Chrétien and Paul Martin, they've managed to capture the undivided attention of Canada's budding and established political parties—a war of attrition that could mark the end of Canada's less-than-glorious Liberal era.

As those of you who still care about what will happen to the Liberals may know, debate flared up again this week as Chrétien gut-punched the Martin camp by producing a document signed by 94 Liberal MPs that proclaimed their support for our current PM in the party's February leadership elections. But not so fast, Jean—turns out that at least five of the people named on the list said that they were never contacted and either supported Martin or didn't want to take sides. Then junior cabinet minister Paul DeVilliers came forward and said that signatories of the support letter were told to either sign the document or risk their political futures. Caucus chair Stan Keyes said the timing of the letter campaign was destructive and caused divisions in the caucus. No shit, Stan; that was kind of the point. Chrétien loves to play divide-and-conquer and Martin is more than happy to sit back and let him be the bad guy.

Perhaps Martin has figured out what many of us should have already—the party would have to be insane, drunk, or both to vote Chrétien back in as its figurehead. But then again, Martin is no angel either. This is the guy who, back when he still had a job as finance minister, produced the uproarious 2001 federal budget that allocated \$7.7 billion over five years to increased air security and almost nothing to social services. This is the guy who kept his hands in his pockets while the Canadian dollar plummeted to new and exciting lows, insisting that the economy was fine. Chrétien may be a terrible choice as leader, but Martin's not much better, and this lose-lose leadership situation could spell doom for the party altogether.

If it does cause the Liberal party to implode, some other party will have to be there to take its place. But who? The PCs are rudderless and still bruised from the Mulroney years, New Democrat is a dirty word in Ontario and Québec, and the Canadian Alliance is as big a political joke as the Liberals. Next election year may present the best chance that fringe parties like the Greens or the Marijuana Party may ever see in their political lifetimes, because it's high time for some fresh faces on the Canadian political scene. ☺





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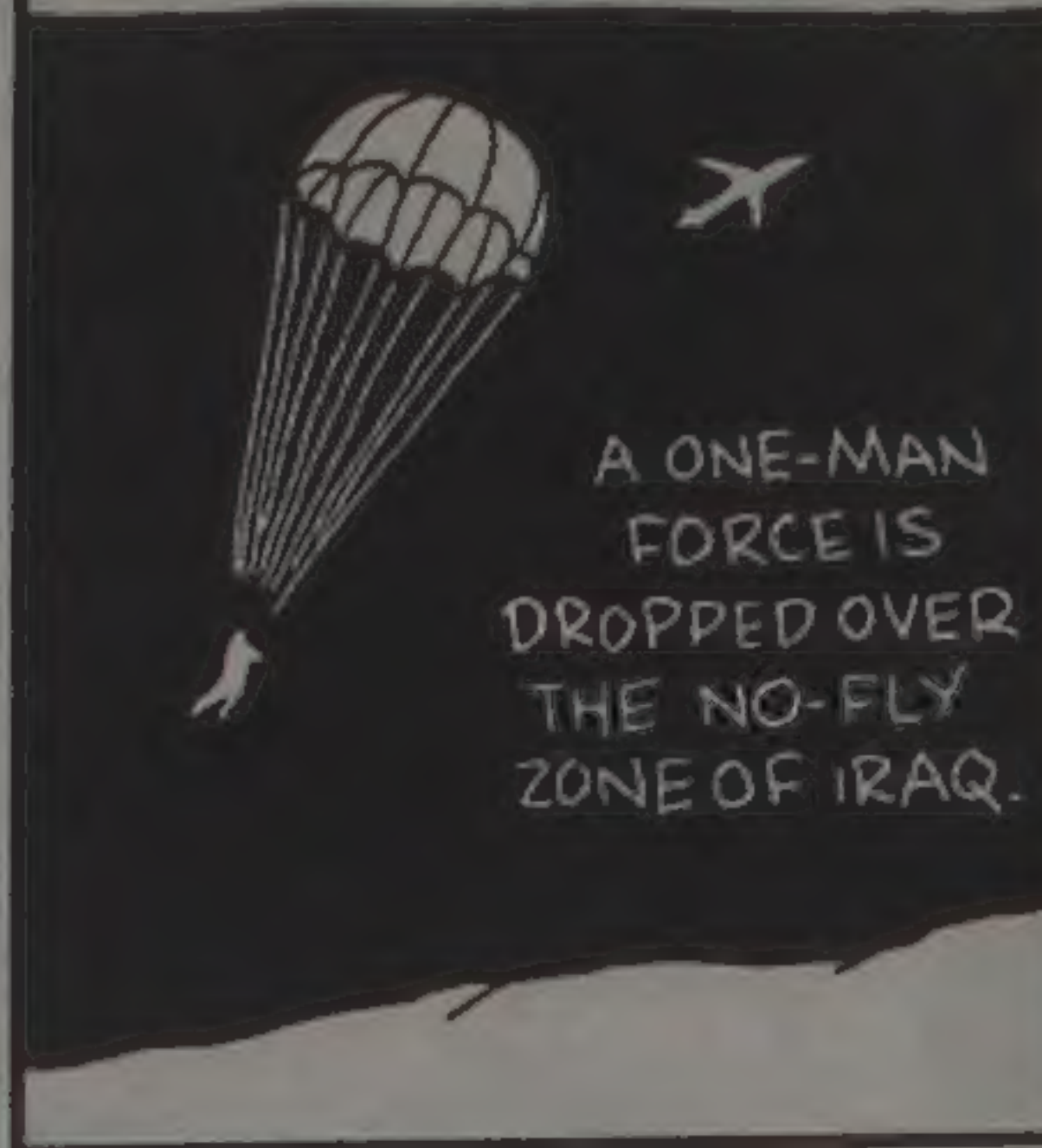
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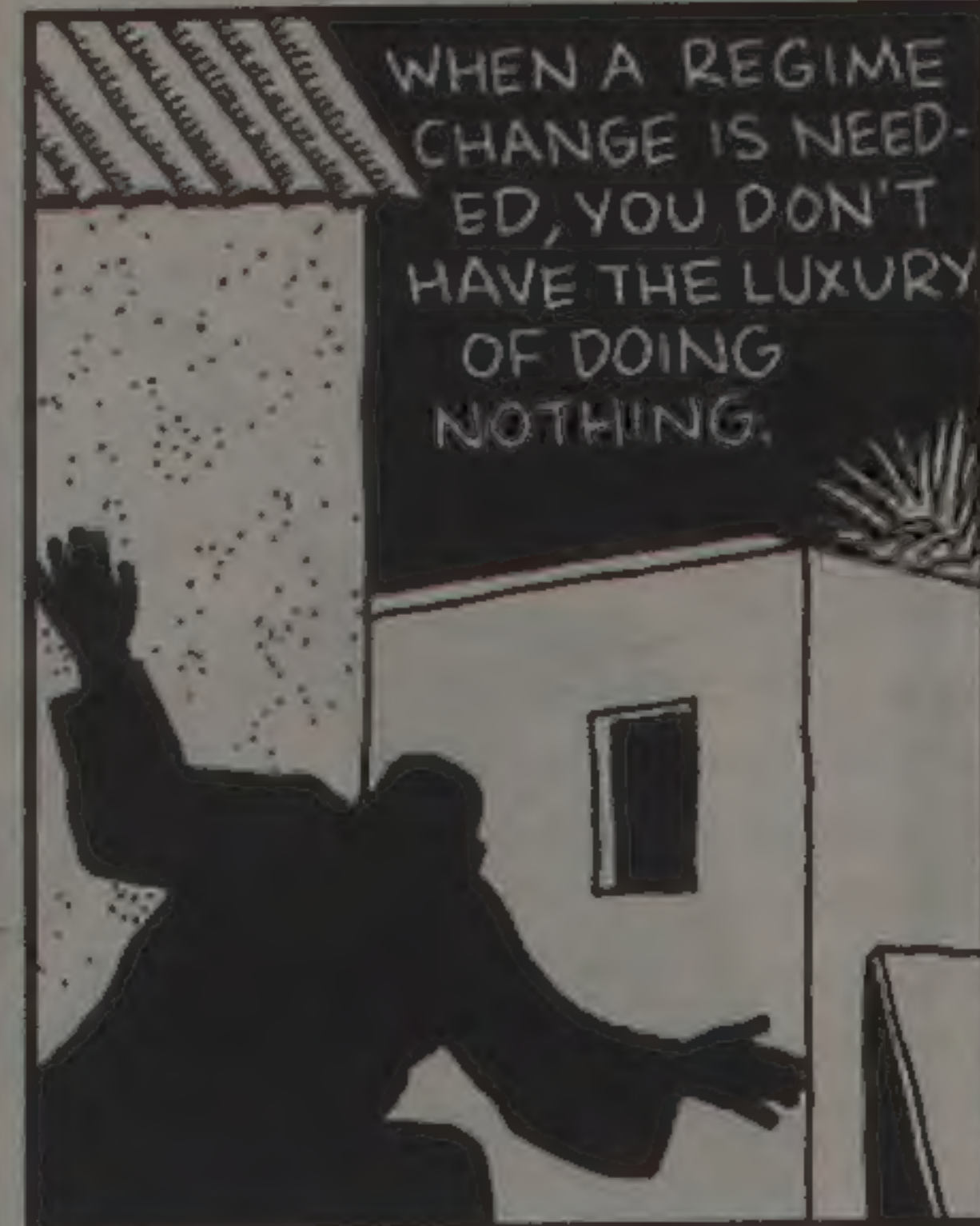
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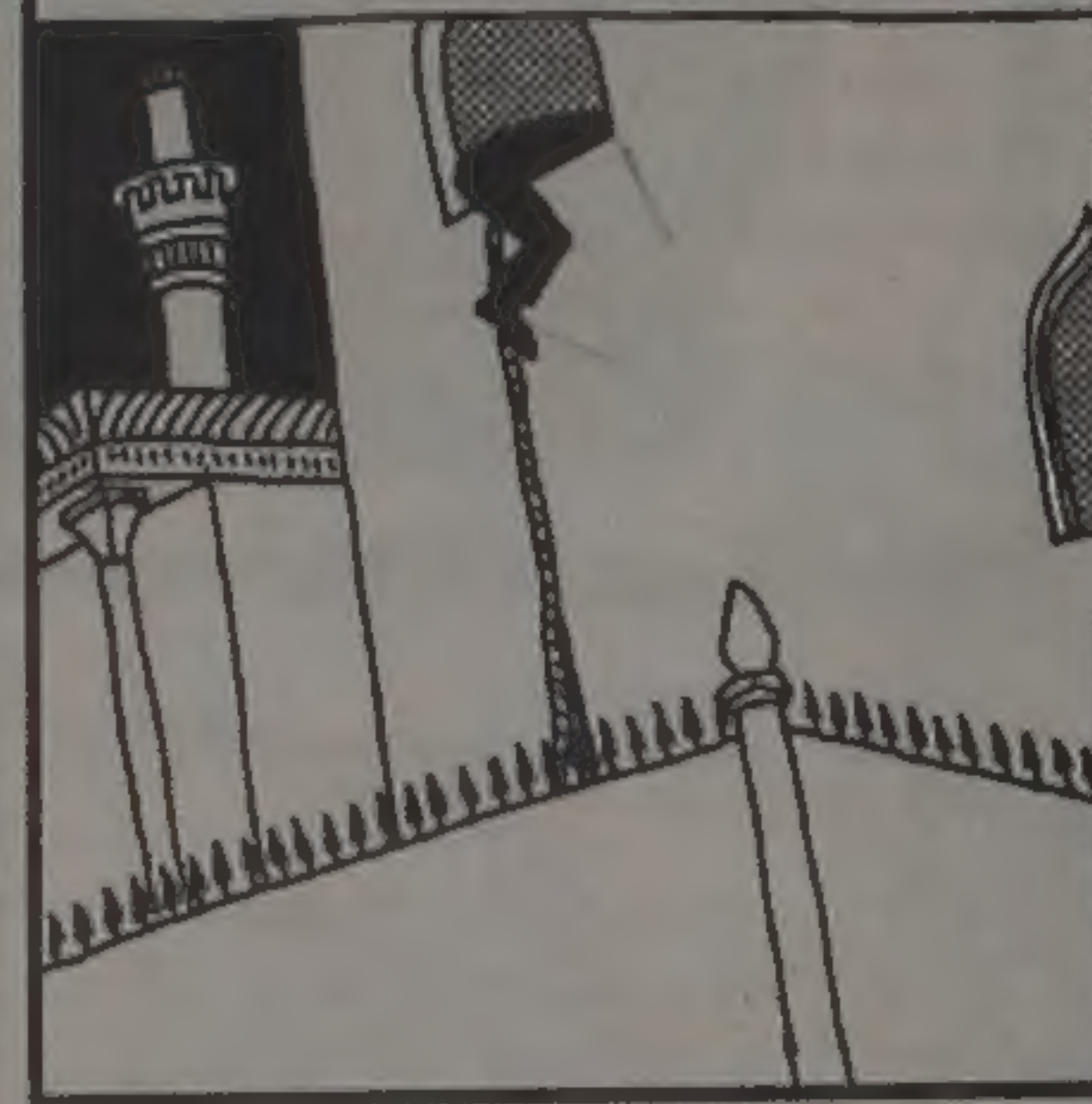
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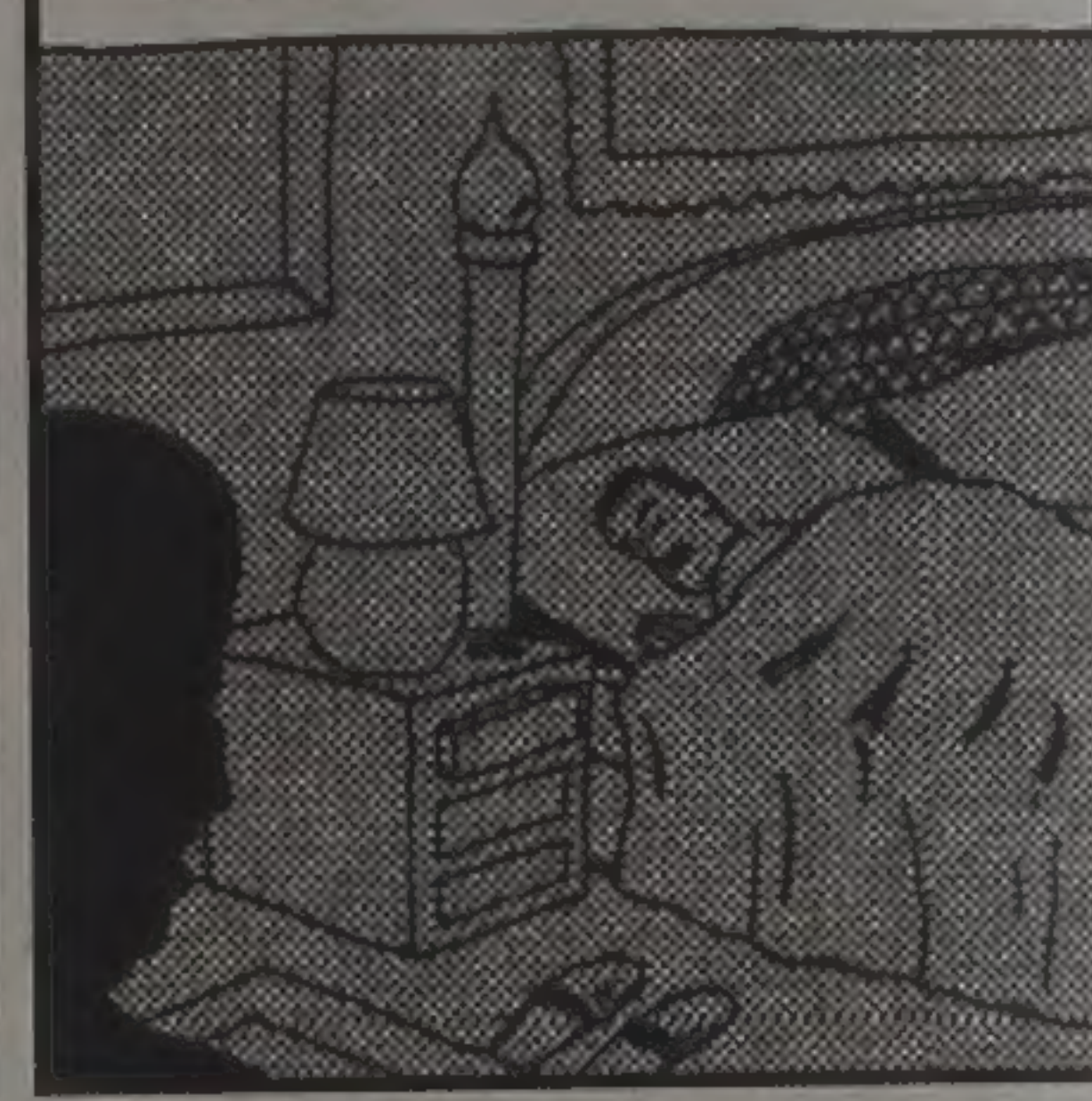
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HE FINALLY REACHES THE  
PALACE IN BAGHDAD.



ACTION IS REQUIRED, AND  
HE'S THE MAN TO GET  
THE JOB DONE.



HE STEALTHILY  
APPROACHES HIS TARGET:  
**SADDAM HUSSEIN!**



BUT MY LAWS STATE...  
I'M SORRY, YOUR TIME  
TO OBJECT LAPSED  
THREE MINUTES AGO!  
CURSES!

I SUPPOSE YOU'RE GOING  
TO INSTALL A DEMOCRACY  
HERE NOW!  
WELL... THAT'S A RELATIVE  
TERM.  
LET'S SEE... NEXT  
MISSION: CALIFORNIA!

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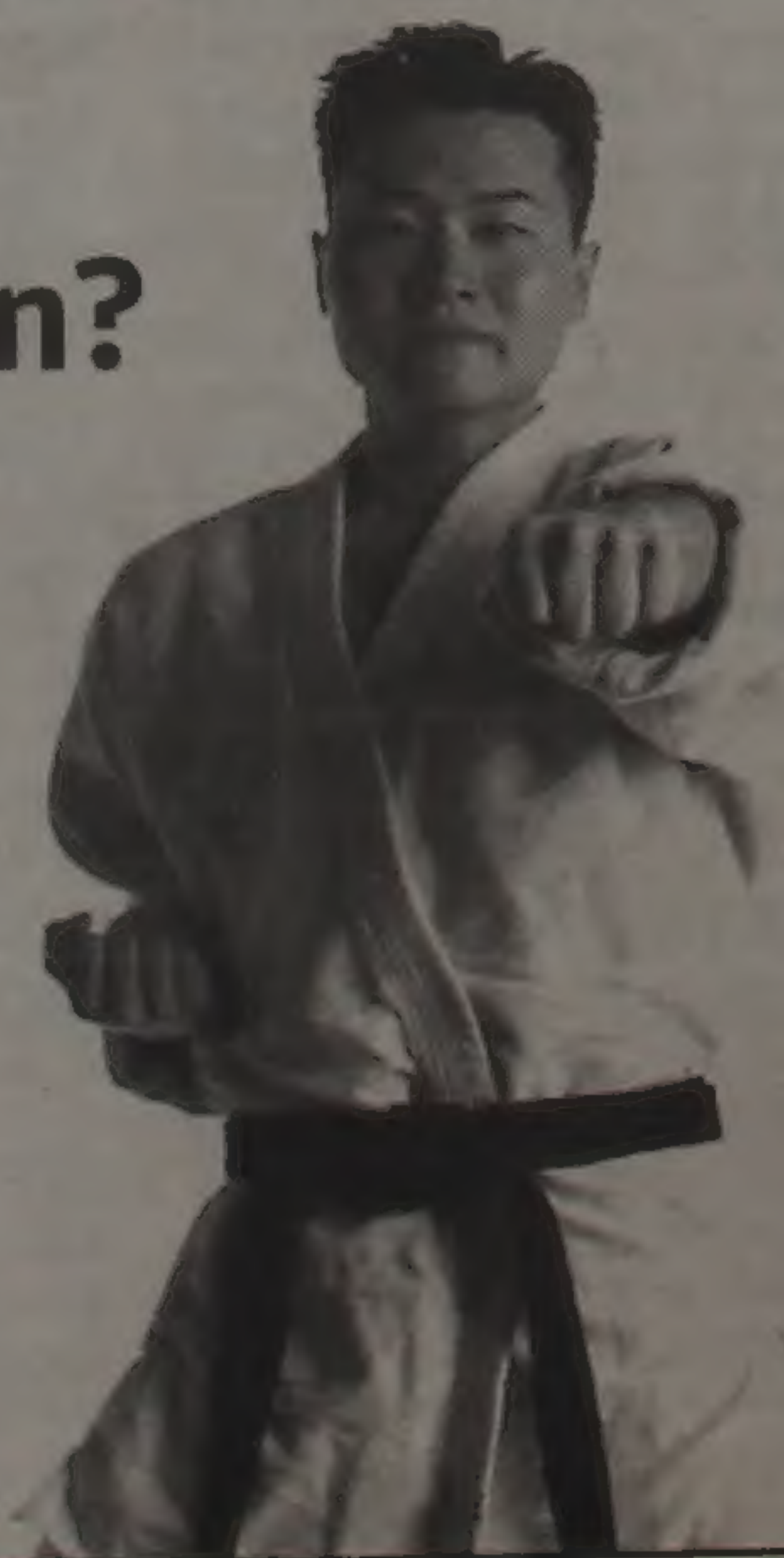
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## THREE DOLLAR BILL

truth and  
opinion  
about  
gay life

BY RICHARD BURNETT

## Batman and Robin the cradle

It wasn't that long ago, on my 33rd birthday, that a dear friend told me—after I remarked I sure could use a sugar daddy—"At your age, honey, you should BE the sugar daddy." Well, I just about whupped that mummified bitch upside the head! But I do remember what it's like to be ravaged and treated like a princess by a much older man. One winter night years ago, after attending a Montreal Divers/Cité Gay Pride board of directors meeting, I dropped by my local corner store on my way home to pick up a six-pack.

I just didn't expect I'd get both kinds. As I walked in, this tall, fit and very handsome middle-aged, white-haired mustachioed stud walked out and gave me the once over. When I stepped out minutes later, still listening to my Walkman, I walked straight to his Jeep and introduced myself. Of course, klutz that I can be, I dropped my Walkman and it busted to pieces when it hit the ice.

Apparently I was so sweet he had to have me. I can hear it now: "Those two are so Batman and Robin." A couple of weekends later, both of us lying naked on his grizzly bearskin rug in front of a crackling fire in the living room of his country mansion, we even had superhero sex, jerking off to see who could cum fastest. In the morning, looking out his kitchen bay window, I saw a white-tailed doe sprint across his huge, snowy backyard.

I was still fairly young back then. Since then I've realized—and if I've said

it once I've said it a million times—that when we're in our teens, we don't really know what the fuck is going on; our twenties are all about partying; and our thirties are about figuring out who we are and, more importantly, what we can and cannot do. I suppose our forties are about getting on with the business of making money because, while I don't really mind growing older, I don't want to grow old poor.

That doesn't mean I'm not affected by the cruel ageism of a gay community still paralyzed by delayed adolescence. Old age and diminishing beauty have historically been tough on straight women and gay men because—let's face it—guys would rather screw a twinkie than a sarcophagus. If you're gay and you're over 30, you're ancient history.

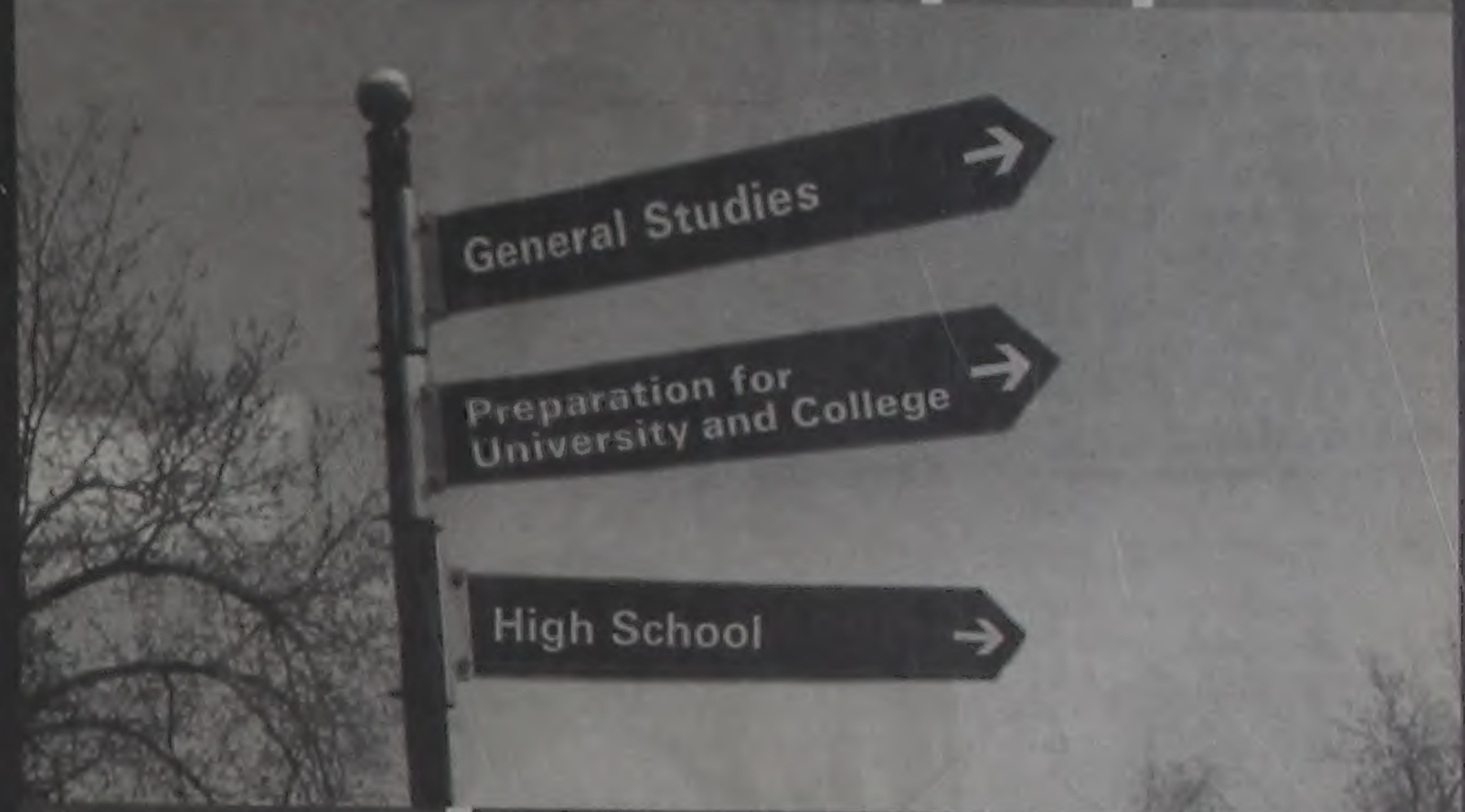
So what I'm going to do from now on is lie, because the worst part about pretending to be younger than you are is that you need to look the part. So if you must lie about your age, sweetie, do what I do: Lie up. The next time someone asks you how old you are, tack on four or five years. They'll be shocked at how fabulous you look and you can quit the gym forever.

## Spanish try

My San Diego-based friend and colleague Rex Wockner, just back from a month in Spain, wrote in his August 16 PlanetOut.com column, "Of all the cities I've been to, Barcelona has more pedestrians and more people out partying till the wee hours than anywhere, including my previous title holder, Montreal. In fact, there is no comparison. Barcelonans live in the present and embrace *joie de vivre*."

Well, them's fightin' words, Rex. But Rex also makes some interesting points. Barcelonans, he says, "don't like to discuss the autonomous region of Catalonia's strained relations with the rest of Spain. It is not uncommon to see graffiti in Barcelona along the lines of 'Catalonia is not Spain.' It is, of course, but the history is very messy and they have no sense of humor about it. Some Catalonians' attitudes toward Spain make some Quebecers' attitudes toward Canada seem mild." ♡

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# Spot the Fringe's finest

You know, I'll bet some Fringe performers out there would jump at a chance to review the audiences who come to their shows. "I'm glad that guy enjoyed it, but maybe he liked it a little too much," actors could say about that one guy (you know who I'm talking about) who laughs uproariously throughout an entire play. "Go to the bathroom *beforehand*," the cast of *Be a Man—With Girls* might say about the couple who walked the entire length of the stage to the exit during one particularly emotional scene. "They couldn't clap with rhythm if their lives depended on it!" *Dziddillyboom's* Peter Balkwill would (or at least should) say about the honkeys in the crowd the night I was there.

Alas, most Fringe performers have no say over who comes to their shows and no opportunity to say anything to them afterwards. *Vue* understands that they throw themselves at the mercy of strangers every time they step onto that stage. We respect and admire their courage, their creativity, their talent. And our reviews this year—an awful lot of them hovering around the four-star mark—reflect a strong crop of shows. That said, there's no shortage of one-star reviews, either. Hey, people pay 10 bucks to go see a Fringe play—it's the least we can do to offer them a little advice heading into the festival's final weekend. (The numbers and letters in brackets after the play titles, by the way, refer to the stages and BYOVs where they're being staged.)—DAN RUBINSTEIN



**A Fable (4)**—It's *Cats* on acid, but that's not a good thing. I did find myself laughing at times, but I don't think I was supposed to. It was just so ridiculous: the screeching, the over-the-top theatrics, the fact that the actors kept forgetting their lines and getting the giggles on stage. This is the kind of pretentious, disjointed, nonsensical crap that gives postmodernism a bad name. ★ (SB)

**A Man, a Magic, a Music (6)**—A fun, if not surreal, look at one man's life and love of music. American tap-dancer, singer and superhuman senior citizen Melvin Brown knows how to engage a crowd with his anecdotal show about his career as an entertainer. Whether he's singing '50s hits or demonstrating his prowess as a male exotic dancer, Brown keeps the laughs coming, even if things wander toward the schmaltzy end of the spectrum at times. Brown is also a remarkable example of aging well, stunning the audience with energized tap dance routines and a physique that would put Jack Lalanne to shame. You might think he's bananas at times, but you'll eventually fall under his crazy spell. Dig the thong. ★★★ (DJ)

**A Modern Man's Guide to Women (9)**—Although kept to a minimum, it was refreshing to find the audience not only acknowledged but their attention coerced in the first half of this two-part show. Nathan Holscher and Tim Roth deliver a well-rehearsed modern comedy about men and their sexual perceptions of love and the opposite sex. There was nothing earth-shattering about their ideas and discoveries, but

keeping the acting physical and the jokes a little over the top helps these guys find success. ★★★ (JF)

**A Play About Hell (7)**—For rather obvious reasons, you can't help but feel a bit nervous reviewing your boss's play, but thankfully, *Vue's* Paul Matwychuk spared me any uncomfortable talks in his office by crafting this superior show. After spending 83 years in hell, Matwychuk has somehow managed to escape and is here to give you the low-down on what to expect (because, let's face it; you *are* going to hell). All set to the eerie lounge/surf rock stylings of the *Burning Sensations* (Lyle Bell and Sean Rivalin), the script is compelling, heart-breaking and expertly developed, and Matwychuk delivers it with an intensity and ferocity that grabs you by the throat. ★★★★★ (CB)

**The Affections of May (11)**—This show is everything it promises to be—funny, romantic, quaint—and more. It's a solid, laugh-out-loud, absolutely charming show. May Henning has opened up a B&B in the town of Grogans Cove and her husband doesn't like how she's changed. Take her clothing, for example: "It looks like you're laying a railway in Leningrad," he digs. Cleverly written, skillfully directed and beautifully acted, it's refreshing to see really good roles for actors over 30 (just). This is a show to take your parents to. ★★★★★ (KL)

**An Eye for an Eye (7)**—Why do people insist on making musicals out of material that would otherwise provide for a perfectly

serviceable play? The plot itself isn't all that bad, exploring the Wiebo Ludwig story (you know, the guy that bombed an oil company installation near his farm in Beaverlodge) through the eyes of Ludwig, an oil company exec, an RCMP officer and Karman Willis, the teenage girl who was shot on Ludwig's property. But the songs are often insultingly trite and too damned campy to do the subject matter justice, and instead of furthering the story, they make a grand mockery of the seriousness of the issues at hand. ★★ (CB)

**Anne of Green Gables (5)**—While this version of *Anne* does provide a few family-friendly chuckles, it has weak singing for a musical. It's unfortunate that Anne (Meghan-May Haley), who probably has one of the stronger voices of the cast, fails to tone down her performance and, as a result, comes across far more whiney and bratty than she should have. Lighting was also a problem, as the group seemed unwilling to accommodate their prearranged staging to the realities of the lighting available at the venue. Still, decently acted and it should please parents out for a good time with the family. ★★ (JE)

**Assume (11)**—You know how new parents think their baby is the cutest thing in the world? And you think the squalling lump is just plain old ugly? Well, this play is like that. Writer/Director Judith Richardson "assumes" we'll all love her new play—but it's no easy task. It's the story of a jerk who has beer for breakfast and still lives with his mom and how he's transformed—in one

day—by a fishing trip with a nerdy little boy. It's an uncomplicated story, but it's just not interesting. ★ (KL)

**Be a Man—With Girls (3)**—Energetic from the start, playing off their opening night sell-out house masterfully, showcasing impressive choreography alongside rhymes and sexual stereotype smarts, the Ribbit Productions cast have a hit on their hands and they know it. Although the rapping is a tad too white, the segues are tight and virtually every segment works well—even the more challenging, somber moments. Some of this youth-oriented exploration of gender roles may hit close to home and send your thoughts a-swirling, but they probably won't drift much. All six performers and their DJ deliver. ★★★★★ (DR)

**Beneath the Deep Blue Sky (3)**—Peter (Matt Alden) may be having doubts, but he still needs to project more. Keyboards pounded in despair and techno music tend to drown out all that perfectly good angst. With a surface storyline about an internet addict meeting a panhandler, this is an ambitious play attempting to link ideas like Tetris, chess, Matthias Rust (who flew a small plane into Moscow's Red Square) and computers which paint and compose music. Panhandler Daniel (Matthew Kloster) portrays some convincing Russian secondary characters, but as with online interplay, there's not enough human touch here to keep me hooked. ★★ (DR)

**The Big Stupid Improv Show (4)**—It's big! It's stupid! It's improv! And it consis-

tently showcases the talents of the best improvisers around. There are no rules, no games and no points, just one full hour of brilliant, hysterical and irreverent free association. These folks generate better scripts on the spot than many Fringe plays even dream of. ★★★★★ (SB)

**Black Stockings (10)**—Profane and crackling with energy, this Manchester troupe's play about two sex workers mixes Brecht with garter belts, salvos of hilarious one-liners with explorations of trauma and degradation. Between tricks, self-aware sex workers Sadie and Joanne poke holes in Western morality, define their work ("An ostrich feather is erotic, using the whole fucking ostrich is kinky") and establish the link between sexual abstinence and religious fundamentalism. Grounding the narrative is Sadie's remembrance of her abusive grandfather, a WWII bomber pilot, and the firebombing of Dresden. Full to bursting, the play's only sin may be to attempt too much. ★★★★★ (CW)

**Bless You, Billy Wilder (C)**—Marking his 13th straight premiere at the Fringe, David Belke is back with an inspiring comedy about an obsessive screenwriter fixated on reassembling a nine-and-a-half hour silent movie while his female protégé becomes the unlikely object of his affection. The characters are bizarre yet uniquely believable as they come to life, working to accept Hollywood rejection and trying to understand where they fit together within the film industry. Their intimate repartee is tied together with classic movie line clichés,

## REVIEWERS

CB—Chris Boutet • CW—Christopher Wiebe • DJ—Dave Johnston • DR—Dan Rubinstein • IM—Ian Mulder • JE—James Elford  
JF—Jenny Feniak • KL—Kerrie Long • NP—Neil Parmar • PD—Phil Duperron • SB—Susannah Bredenkamp • SN—Sindri Novi



transporting you back to a time when you just discovered Hollywood. ★★★★★ (NP)

**Blue Is the Water (3)**—"The Dutch understood the importance of a good addiction," Erik de Waal narrates near the start of his smooth, captivating one-man performance driven by a colonial Dutchman's marriage to an indigenous Khoikho woman in 17th century South Africa. He's talking about the booze and tobacco they traded for their foothold and fresh meat, but he might as well be referring to their relationships with the natives. With only a simple blue cloth draped over the stage, serving as everything from a house to a wedding veil, de Waal wraps you up in his story as easily as the Dutchman's wife embraces the blue sea. ★★★ (DR)

**Bottom's Dream, or How Puck and his Bugleboos Made an Ass Out of Me! (5)**—This retelling of *A Midsummer Night's Dream* sans the lovers' plot is like a school play, perhaps because the cast was composed primarily of children. The young actors who tackle Nick Bottom (John Trevelyan) and Robin Goodfellow (Patrick MacQuarrie) gave the show the necessary humour and energy to keep it going, and the rest of the young cast handled the flowered words of Shakespeare surprisingly well given their ages. Still, this play will likely appeal more to families or the parents and friends of the cast than to those looking for a serious Shakespeare fix. ★★ (JE)

**Burnt Remains (9)**—Regardless of what the bill says, this play is not funny but rather thought provoking and considerate. The debate over tangible, written knowledge and virtual data is very appropriate and relative to today's modern society, but not terribly exciting. The dialogue between the two opposing opinions is clear, intelligent and explores many aspects of both arguments, but an abstract twist is thrown in upsetting the balance. Intended as a third perspective to fuse the opposing sides, the interpretive dance and choppy lines throw off the focus and weakened the play's cohesion. ★★★ (JF)

**Buy The Ticket, Take The Ride (7)**—Hey, remember when you finished university and didn't know what you were going to do with your life? So you consequently moved out to a party house, smoked too much pot, drank too much gin, and everything was rad until the landlord sold your house and you had to move out, at which point you had an epiphany about how much you were wasting your life, so you wrote a play about it to justify it all? You do? Well, then you're either going to find Katherine Sanders's hour-long monologue on the same subject either comforting or uninspired in its familiarity. Sanders is affable, dynamic and entertaining, but her fairly unoriginal script feels noticeably below her own talent level as a performer. ★★ (CB)

**The Canada Show (8)**—This hilarious three-man act goes through 50,000 years of Canadian history in just under an hour. Using song, dance, puppetry and a lot of hats they show the English, the French and the beaver's perspective of our history. Nothing Canadian is sacred and political correctness abounds. If it was this much fun in school, people might actually know something about our country. Although it's the same play as last year's *Complete History of Canada*, it's still funny the second time around. ★★★★★ (PD)

**Cassandra (5)**—A powerfully acted piece that uses the myth of Cassandra, who was cursed to foresee the future but never be believed. Politics and Cassandra's personal struggle become intertwined as war invades through her visions and her life. The political commentary (some of which sounds frighteningly familiar) intertwines with questions of fate to create a tragic story that is colored with strong emotions by the performers. The pairing of Gill Nathanson and Butterfly have again flexed their copious acting muscles with this play. ★★★★★ (JE)

**Che! A Dramatic Musical about the Life and Death of Ernesto Guevara (1)** The title is a bit of a mouthful and

that itself speaks volumes about this locally-produced musical monolith. With its multitude of somber songs interrupted by the odd bit of slapstick, *Che!* is heavy and dramatic, and the copious backstage noise didn't help. There are at least 22 people in the cast, cramming the stage at every possible moment while sharing only two microphones. If it wasn't for the notes, I'm not sure I would've been able to follow the timeline of Che's life as they present it. However, Adam as Che's mother is a stunning sight and has a great voice. Martin Gable as Che is competent, though technical problems overshadow the earnest exuberance of this production. ★★ (IM)

**Check... Mate? (9)**—Sweet and simple, this somewhat romantic comedy charms the audience with its oddball cast of characters created by Catherine Harrison and Clare Middleton. The two socially defunct protagonists invite tender appeal and the attraction to root for the underdogs is a sure bet they play upon, but there is no intellectual draw or depth. The humour is a little immature but natural and well developed. These two Canadian women, especially Middleton, deliver their own version of immediate comedy with an equally sympathetic story. ★★★ (JF)

**Cheerleader! (7)**—From its unassuming opening scene in which two bubbly cheerleaders and a pair of jocks in football gear jump around chanting high school fight songs, you would never expect *Cheerleader* to turn out to be so incredibly memorable. With all the vulgarity, sexism, naiveté and violence that exemplify the teenage years, this young, surprisingly talented cast has created an often hilarious, at times gutwrenchingly vicious play that focuses on the lives of two members of the cheerleader squad as they come to grips with their sexuality and their idiotic, abusive football boyfriends. It's fun, powerful, and while it could have been more subtle in its approach at times, it may well be the sleeper hit of this year's Fringe. ★★★★★ (CB)

**Code Word: Time (8)**—This twisted take on the play-within-a-play genre (a reality TV show within a play) uses multimedia to tell the tale of three unfortunates trapped in an elevator. Behind it all is a scheming mastermind, the slow-talking, dimwitted Casey Ginter who wants to cash in on the public's need to watch human suffering. There's some great acting and funny bits, but the convoluted plot development bogs down in places. The devious ending will test even the most trusting soul's faith in their fellow man. ★★ (PD)

**The Conspiracy (8)**—Michael Schaldemose's one-man play about self-professed "pyramidiot" Chris Cypher as he tries to unlock the secrets of a 12,000-year-old mystery involving the great sphinx, the Freemasons and his missing father is a quick ride. Using rich images of Egypt as a background, this fictional story brings up real facts and theories about an ancient advanced civilization believed to be buried under the ice of Antarctica. Like all good conspiracy stories it leaves you with more questions than answers as it winds its way towards a cataclysmic ending. ★★★★★ (PD)

**Crumbs: This Is Some Strange Party (1)**—This is the type of zany, wacky and just plain funny fare that you expect from Fringe improv, with the added bonus that you can have a beer while you watch. The Crumbs have been winning praise at international improv festivals and have quickly become a much anticipated staple of the Edmonton Fringe. These guys love what they do and you will too. ★★★★★ (SB)

**Cub and Brownie: Scouting for Love (1)**—Based around the warped weirdness of traditional family values as played out in 1960s Cub and Brownie manuals, *Scouting for Love* is a witty and sexy production with a couple of great performers. Dave Clarke and Mariette Sluyter embark on a quest for love and the "indigo star"—the final and most prestigious star in the Cub and Brownie universe. As icons for outdated and incompatible gender roles, these two performers are ruthless in their deconstruction

of the traditional gender paradigm. With bits of singing and improv, this show is a joy to watch, although it does run a little long and the ending is a little too tidy. Great for all ages. ★★★★★ (IM)

**Culture Pop (4)** It's billed as "the pointy stick to the helium balloon that is pop culture" and the writing in this sketch comedy never gets much better than that. If you want to poke fun at pop culture, you should be as witty and compelling as pop culture at its finest, and this attempt falls flat. There is nothing new, interesting or insightful here, just the same tired jokes and observations. There were a few moments (two or three) that might be considered funny by the truly pop culture-addicted, but even they'd likely agree that they'd have a better time staying home and watching TV. ★ (SB)

**Curves In The Road (6)**—The unlikely pairing of a teacher's daughter and a greasemonkey is the axis for this funny, touching look at relationships, from the first meeting to marriage to separation. The sincerity and charisma of the two leads, Calgary actors David van Belle and Jennifer Roberts, hooks you straight into the action and keeps you there, praying that their characters will find their way through the miscommunications and misunderstandings. The script plays with stereotypes in an entertaining fashion, raising themes that anyone who has ever been in love can surely identify with. ★★★★★ (DJ)

**The DeadRats Go To Hell!!! (E)**—Though I'm a fan and follower of the 'Rats, their new rock opera lacks the cutting satire and dirty humour that had us all pissing our pants and cheering for more at their previous two shows. Although it has some pretty funny gags (they're doing a concept show, for crying out loud!) there were a few too many serious-type songs and not enough of the rude banter and clever lyrics that has made these guys so side-spittingly lovable. Dave Rat (Dave Clarke) wears some pretty choice pants, the guys are all fun to watch, and there's a gross surprise near the end. ★★★ (SN)

**Death By Assistance (1)** *Death By Assistance* is a fast minute a lifetime. The Fringe programme, and an interesting one. Brought to us by the Inside Out theatre company, it's a look at the daily trials and tribulations of handicapped people of all kinds in our society. It pokes fun at the earnest people whose desire to "help out" sometimes makes matters worse. Inside Out is a Calgary troupe comprised of people with varying degrees of handicap and their caregivers. While this show was hardly professional, it certainly was instructive as they paraded through a series of humorous vignettes. The comedy was great and kept this show afloat. This is not a tight show by any means but a hell of a lot more fun to attend than half the other shows I saw this year. ★★ (IM)

**Deliver Us Not! (2)**—If seeing an eight-foot vagina and grown men in their underwear is enough to make you crack a smile, then the premise of this show will surely throw you over the top. The cleverly-written script has enough prenatal humour to surpass even the always-tasteful dead baby jokes. Picture three unborn fetuses philosophizing over what lies on the other side of the womb, debating whether a promising world or bleak emptiness exists through the hole. Be forewarned, the hour of melodrama might be too much for those who don't appreciate comedic overacting. ★★★★★ (NP)

**Dick & Tracy: Espionage a Trois (9)**—Although the idea of a private eye mystery on stage is exciting, the result was deflated and hampered by an unimaginative improvisational performance. The cast have polished the stereotypical traits of their primary characters, a scatter-brained, Inspector Clouseau-like P.I. and his lovely, intelligent female assistant, but the secondary characters were lacked development, leading to confusion and disappointment. ★★ (JF)

**Dickless... A Female Cabaret (10)** A great cabaret only appears to be a mash of individual numbers but is unified by intangibles like tone, attitude and a



Cub and Brownie: Scouting for Love

great MC. On the whole, *Dickless* is uneven and could have benefited from another tech rehearsal and greater attention to production details. Apparently it's a different show each night—the brightest gems in this version were "The Mamet Women" and "Words, Words, Words." The MC, "Velma Hussey," was working hard to whip up a sober, mid-afternoon audience, but jokes from a Milton Berle textbook? Note to Kimberley Carroll fans: she and her alter ego are slated to appear. ★★★ (CW)

**Die-Nasty I: The Live Improvised Soap Opera (1)**—Edmonton's longest-running improvised soap opera returns to the Fringe with its late night naughtiness. Poking fun at everyone beneath the sun, including new Fringe associate producer Miki Stricker, no one is immune from the comedic twists and turns that these local performers dish out. It's great to watch such locally-derived comedy. Of course, being an improvisational show, the quality of the show will depend on the night and how loaded the performers are by the time they hit the stage. ★★★★★ (IM)

**Dig Me Deep/Elimination Dance (8)**—Teenaged playwright Adam Burgess has a surprisingly mature eye for human relations. Unfortunately, the story of an aging cynical poet and a wide-eyed, eager poetry groupie moves slowly. It's a well written and executed diatribe about the ugliness of life expressed through beautiful words. Sometimes a bit dull, but some amazing one-liners pop up as the couple circles the bed towards their mutual salvation. The second play is a series of absurd lines and slide projections sensationalizing underwear sniffing, toe picking and drinking milk from the carton. It comes on like an acid flashback: hilarious, but you're not quite sure why. ★★★ (PD)

**The Disappearance of Janey Jones (10)**—A thoughtful, tightly-scripted show about the isolation that comes with clinical depression. Janey Jones (Jennifer Fawcett) has inherited "the bug"—her grandmother's misunderstood battle with depression, one which seems to have skipped a generation. Actor Kathleen Phillips wears a number of hats as a series of characters who pass in and out of Janey's fractured consciousness: young Janey, her mother, her shrink, her boss. With spare, intelligent staging and ambient sound design, this show is quietly powerful and often humorous. While both performances are strong, I wished Fawcett, who is also the playwright, had been given a wider emotional range to play. ★★★★★ (CW)

**Discolympics (12)**—More like a telethon than anything else, this show is a blatant plea to the masses to give money (on top of the ticket price!) to Liam Collins, an athlete who lacks the funding he needs to train for the 2004 Olympics. Most of the dialogue consists of him reminding us that he's ranked number five in all of Britain in the 400m hurdles. This is squeezed between he and his partner Judith Jones performing choreographed dance numbers to cheesy, easily recognizable disco tunes. While I'll concede that both are excellent dancers, very cute

and charming and in great physical shape, the show lacked shape and substance and pissed me off with its "because I'm shakin' it so good you should care about my self-serving cause" attitude. ★ (SN)

**Do You Take This Man? (7)**—Solo plays must be pretty tough to pull off. Personally, I can't imagine having to entertain a room full of strangers for an hour—hell, I can't even manage to get my own mother to talk to me for that long—but Sarah Quick negotiates the task handily in this own-woman show about how she met the man of her dreams only to end up watching him slowly die of cancer. While it does take some time to get rolling, Quick's slow and masterful buildup to the play's intense emotional crescendo more than makes up for the first half-hour of snoozy (albeit necessary) expository anecdotes. An excellent performance that makes for a good, solid afternoon play. ★★★ (CB)

**Dzildillyboom (4)**—A one-man show about the primal intoxication of percussion, this is also a coming-of-age story about a boy's journey, from infancy, through historic riffs and drum solos that live forever in body and soul. Tap dancing, masks and just a dash of audience participation will have you laughing and tapping your foot. The toughest challenge of a one-man show is to sustain audience interest throughout, and this show does drag a little at times. Still, it's an endearing and exciting piece of music history, and a must-see for anyone who's ever dreamed of being a rock-star drummer. ★★★★★ (SB)

**East o' the Sun, West o' the Moon (5)**—A wonderfully amusing retelling of a Norwegian fairy tale that has an injection of youthful imagination. Wholesome entertainment that's both funny and charming, the performers manage to do so much with only two people and a few props. Indeed, the creative use of set and costumes (as well as the careful division of roles) becomes part of the story at times but avoids becoming gimmicky. An opportunity to be carried away with an imaginative retelling of a good story, it's children's entertainment that can be enjoyed by all. ★★★★★ (JE)

**The Elephant Club (7)**—In a word: cute. Nicola Gunn gives us a endearing little play about a day-dreaming, mousy British woman who is invisible to her coworkers, annoyed by her shrill, cat-loving mother and maintains a secret love affair with the disembodied narrative voice of her "Learn Spanish at Home" language tapes. All by her lonesome with almost no props, Gunn creates a rich world full of bizarre characters through her remarkable talent for physical comedy, interspersed with dialogue only when necessary. ★★★★★ (CB)

**Emperor in Rags (4)**—Have you ever met someone who puts himself down constantly? Now imagine listening to him non-stop for an hour as he says things like "No wonder no one wants to be my friend." It may be a sadly truthful interior monologue, but it's neither insightful nor entertaining. Consider the banality of the views on technolo-



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gy ("television is the modern-day opium") or the odd historical observations ("at least Hitler did something big"). You can get the same experience next time you're at a party and find yourself listening to some whiny, humourless pseudo-intellectual. ★ (SB)

**Emphysema: A Love Story (3)**—You don't have to know who Louise Brooks and Kenneth Tynan were to sink into this show—besides, the program conveniently explains that she was one of the most influential actresses of the silent film era and he an acclaimed drama critic. Set during a prolonged bedside interview, Douglas Tokaryk and Sandra M. Nicholls bring Tynan and Brooks alive and Tiffani Mann is slinky and sexy as Brooks's film alter ego (and Tynan's fantasy girl) Lulu. Great use of giant screen film clips and snippets of silent film score, but maybe a regular season production—with an intermission and more multimedia—would breathe in extra life. ★★★ (DR)

**The Exquisite Hour (7)**—After 26 Fringe productions over the last 20 years, Teatro la Quindicina Productions is leaving in style with *The Exquisite Hour*, the company's final Fringe play. Directed Stewart Lemoine and starring fan favourites Jeff Haslam and Kate Ryan, it's a heartwarming and extremely funny romantic comedy about how an awkward, middle-aged bachelor's life is changed when a female stranger wanders into his backyard, intent on selling him a set of encyclopedias. Both Haslam and Ryan are right at home with the material, and share a subtly charming chemistry. Flawlessly written, directed and performed, Teatro's swan song production simply should not be missed. ★★★★★ (CB)

**Featuring Loretta (8)**—When your dead-beat husband gets eaten by a bear and you're pregnant by his best friend, what's a poor cowgirl to do? Shoot a naked sex film, of course. A truly witty play with a great cast, highlighted by Jeff Page's performance as Michael, the deliciously sleazy would-be porn producer. He's a guy who "likes things more than most," getting an immediate erection at the site of Loretta. Trapped between the lecherous Michael, the whining suitor Dave and a world-wise Russian maid, Loretta must figure out how to make a quick buck and turn her life around before it completely falls apart. ★★★★★ (PD)

**Forever (11)**—Mike Thompson knows a lot about pain—he's just been stabbed and has no idea how the gaping wound in his belly got there. "Mystery pain," he calls it. Equipped with experience (he's been to *Star Trek* conventions, you know), knowledge (he's watched every episode of *Star Trek* ever made) and weapons (he owns a real knife, made by a not-so-real Klingon), he's on a mission to find out what happened to him. It's funny, interesting, and at 40 minutes, it goes by really fast. ★★★ (KL)

**Friend or Faux: Two Plays About Friendship (8)**—These warm, lighthearted dramas showcase lost friendships renewed and new ones fostered. Two women thinking they are too different to get along realize they have many of the same problems, weaknesses and dreams, allowing them to find some common ground. The much funnier second play features a bitter spinster and a rumoured floozy trapped overnight in the basement of a church. It's quite amusing watching a churchgoer use the collection plate as a latrine and learning how a teacher came to be known as "Miss scratch and sniff." ★★★ (PD)

**Fruit Flies (9)**—Never again will I curse the common fruit fly without recalling Darcy Bruce. A homosexual fruit fly—"a flying fruit"—with a stage presence reminiscent of an energized Phyllis Diller, succeeds in captivating his audience and enlightening issues surrounding homosexuality that have become rather common knowledge in today's society. The sheer magnitude of talent and the unique presentation of the material outshines any redundant complaints and concerns regarding the play's content. Utilizing sparse props and multimedia elements adds entertaining colour to an

already intelligent work of art. ★★★★★ (JF)

**Get in the Game (8)**—*Get in the Game* is the byproduct of a class for kids aged four to 12, an opportunity for aspiring actors and actresses to get involved with performing at the Fringe. As a thoughtful and mature adult with oh-so-high aesthetic standards, I must admit this show isn't Shakespeare, but for younger audiences it could be a blast to watch—at least the little ones at my show seemed to love it. As the cast examines the trials and tribulations of gym class, the music is catchy and the kids are obviously having a fantastic time. Best for kids under the age of 10. ★★★ (IM)

**Glibberish (3)**—Chris Gibbs is a funny man. When he waves and wiggles his hands, v.e. laugh. When he stammers along—an affable chap chatting—we laugh. And when he finally pulls off a physical stunt, there's actually a payoff. Although some of the bits do drag (under-impressive balloon animals don't give you much mileage) the bulk of the show is self-deprecating, skillful standup. Gibbs takes on Nazis, death and takes the piss out of theatre reviewers who complain about meaningless fun and whine "but the play isn't about anything!" He's got a point. ★★★ (DR)

**The Gouda Gospel (4)**—Prepare yourself for some well-crafted, thoughtful and hilarious sketch comedy. *The Gouda Gospel* is a romp through religion, evolution and pop culture. From the *Rent* parody to the karaoke-aholics meeting, the "Sherlock Homey" sketch to the public service announcement by the Mullet Preservation Society, this is good fun. The highlight was the "I am Canadian" rant, adapted to a teacher's perspective. The laughs were a little slow in places and the actors seemed to lose their focus at times, but all in all the audience loved it. ★★★★★ (SB)

**The Grey Area (8)**—This play explores the complex world of internet chat rooms delving into the minds of dissatisfied housewives and curious schoolgirls, people too shy or insecure to express their sexuality in real life so they broadcast it for all the world to see. It shows the guilty pleasure of being someone else for sexual gratification and the horrible consequences of taking your fantasies too far. It's a convincingly dark comedy about human frailty bolstered by our reliance on modern technology and what happens when compulsion goes too far. ★★★★★ (PD)

**Hansel and Gretel (12)**—Though there was obviously a lot of heart behind this production, the overall appeal is hurt by poor writing, a plodding pace and weak, seemingly under-rehearsed mastering of the difficult and complicated marionettes being used for every character. This adaptation of the Brothers Grimm's famous tale (written, directed and performed by Chris Godziah and Sheldon Woloshyn) attempts to add some new-age and arty visual elements to an otherwise simple story, but it all came off as a little sloppy and raw. ★★ (SN)

**The Healer and the Hypochondriac (2)**—Author, director and cast member Mark VanderHorst aims to "lighten your spirits and enlighten your soul" but ends up leaving you with a cheesy aftertaste a la *Chicken Soup for the Soul*. He makes an earnest attempt at delivering lines about health and wellness, yet loses the interest of his audience by insisting they hold hands to feel each other's positive energy. Although the monologue deserves credit for its creative idea, a Jekyll and Hyde parallel between Mark the massage guy and Mark the stand-up comedian, the characters remain diametrically opposite to one another and fail to move anyone's soul. ★★ (NP)

**Hearing Things (2)**—Imagine spending every moment accompanied by music, a personal soundtrack interpreting each dramatic happening and comedic moment of your life. Now add a singer's melodic yet assertive voice pushing you around and you have the most aesthetically-pleasing auditory delusions of this year's Fringe. Although the near-schizophrenic musical accompaniment flows smoothly, the storyline that

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pairs two adolescents as they share their deepest insecurities ends much too abruptly. It does, however, go one step further than the usual teen angst drama by questioning the stigma attached to teacher-student relationships; unfortunately, it fails to resolve the conflict. ★★ (NP)

**The Imponderables: Incog-neatol (4)**—The Imponderables bring you some fairly bizarre sketch comedy. It's also truly Canadian: you got your hockey jokes, French jokes, Jann Arden jokes and, of course, Celine Dion jokes. The *Fame* dance number was especially fun. This is not sophisticated humour and, considering the Fringe fare from some of the local improv troupes, it's not that exceptional. I'm not saying you shouldn't go, just that you might want to smoke yourself a nice big blunt before you do. ★★★ (SB)

**Incoherent (9)**—Chemistry abounds between two clowns confronted by a voice from beyond claiming they are God. Taking the very abstract and all-consuming notion of faith and exploring it through the eyes of two game-playing fools living in boxes is brilliant. As the lesson points out, humour and insight are close by when a complex issue is brought back to basics. Witty and coherent writing is given deeper shades with poetic thought and introspection. Recalling Samuel Beckett's play *Waiting for Godot*, this piece offers an inevitable launching point for any individual and follows the light-hearted grace of life. ★★★★★ (JF)

**Inside Alberta's Head (3)**—Although puzzled by the boy scout conference setup (but a fan of its acronym, FABCCFC, pronounced "fab-ke-fuck"), the non sequitur stories steamrolled through by Albert Hertz (David Ackerman) grow and grow. An elderly New Yorker with a vague old world accent, he bumblingly drinks sherry in the back of an ambulance, finds part-time employment as a men's underpants consultant and helps uncover a ring of Bulgarian car thieves. Ackerman's yarns are strangely entrancing—every time he declares how good he feels in his new shoes, you feel for the guy even more. But as much I liked the sympathetic face of his scoutmaster (Gilbert Vela), the boy scout schtick detracts. ★★★ (DR)

**Jekyll (11)**—"Man is not truly one, but truly two." Dawson Nichols tells us this. Repeatedly. I hope it's for emphasis, and not because it looks like we don't get it. This is a tough show. Nichols plays a handful of different characters, including Dr. Jekyll's nemesis, and is quite charming as a vulnerable young man who just wants to know who he is. He can't dance and (thankfully) admits it, but he very cleverly turns the table, leaving us wondering who we really are. This is a thoughtful show. Go with a friend—you'll want to talk about it afterwards. ★★★ (KL)

**Jesus Loves You More If You're a Backpacker (3)**—There are interesting elements to Deanna Dament's story about her adventures in Australia, but the specific details she chooses to focus on are such mundane marginalia (dirty dishes, dirty bathrooms) and uninformed observations (milk crates are not unique to Sydney, blues and Our Lady Peace-style rock are not the same) that she fails to create any spell. Hampered by a generic script and amateur performances, this is not a vivid trip. "At least they're trying," I defended the young performers to an older woman who wrote "Bad, bad, very bad" as her do-it-yourself review immediately after the show. "Yes," she agreed. "Very trying." ★ (DR)

**Kimota (10)**—Premiered at NeXtfest, this is a tight, energetic battle between a struggling Red Deer arts critic and a reclusive, best-selling Toronto novelist. Daphne (Celine Stackow) needs a magazine profile from Simon Edgers (actor/writer Ian Rowe), but Simon wants revenge for Daphne's mean-spirited review of his dying girlfriend's play. He feeds Daphne a horribly skewed, misogynist past that compromises her journalistic integrity. Both actors show a broad dramatic range as they shift between a handful of characters. Easy laughs at the magazine editor's funny Ukrainian accent aside, it's a

punchy, spirited drama that simultaneously venerates "the artist" and disembowels their pretensions. ★★ (CW)

**Kiss My Aspl (6)**—The story of Cleopatra, Queen of the Nile, told in brief as a low-brow cabaret. Trevor Schmidt's abbreviation of history's most infamous femme fatale makes her into a tempestuous teenager, able to vacillate between hysterics and skulduggery, thanks to a comical performance by Jocelyn Ahlf. A dizzying bombast of sexual innuendo and high camp is what keeps the heart of this production beating, coupled with several show-stopping adaptations of pop music hits and show tunes. Highlights include Celine Dion's "I Love You" by Clamydian (Adrienne Merrel), and "Forget About The Boy," rendered by resident cougar Octavia (Linda Grass). A crowd-pleaser with lots of heart. ★★★ (DJ)

**Kool Ade (5)**—A story about two young lesbians trying to escape a cult, *Kool Ade's* take on cults is often melodramatic and heavy-handed. While the cast is young and eager, their energy seemed a little overwhelming as they had a bad habit of racing through their lines. The character of Kristof, the cult's leader, is a rather simple stereotype who has an odd habit of looking at the audience while talking to those around him. *Kool Ade* is a show that could have been interesting had it been mixed longer and given more time to mature. ★ (JE)

**Mabel Stark! (10)**—Bandaged and disfigured, Mabel Stark (Michele Vance Hehir), famous big cat tamer of the 1920s, prowls her apartment, recovering from her third and most vicious "marking" by her tigers. In a slow, southern drawl she gives the prying audience her confessions: the sexual proclivities of her five husbands, the tiger, Roger, who shared her bed, and her gentle method of training the big cats that made their betrayal all the more painful. Vance Hehir gives a strong, smoldering performance, but writer/director Trevor Schmidt, enchanted by the grand and sordid details of Stark's biography, doesn't quite capture the complexity of her inner life. ★★ (CW)

**The Maids (6)**—Hate is what propels Jean Genet's absurdist tale about two maids plotting the demise of their employer, the enigmatic Madame. Under the direction of local actor Ashely Wright, the play's ritualistic expressions of loathing come through in creepy glory, thanks to the impassioned performances Wright draws from leads Michelle Brown and Coralie Cairns. The hatred their characters, Clair and Solonge, hold not only for Madame but also for themselves is tangible, although there are points in their role-playing when you feel the actors could have pushed the seething fury even closer to the surface. Good help is really hard to find these days. ★★ (DJ)

**Mediocre Man (2)**—One could easily jump to conclusions and judge this play based on the poor attendance, but an intimate audience was exactly the element needed to make this one-man play an engaging and interactive storytelling experience. The character begins a tale about how to "successfully become mediocre," a spoken-word recipe that eventually mixes past encounters with five individuals who have in some way mastered the art of mediocrity. Despite losing momentum halfway through his performance, Gerry Grimes makes an energetic comeback near the end and proves he can carry a one-hour show above a mediocre level. ★★ (NP)

**The Memory Tree (1)**—This is a puppet show that's definitely for adults. The multitude of weird and wild puppets with their exaggerated facial expressions are fantastic and I was thankful that my days of doing LSD were behind me. *The Memory Tree* is a fable played out in contemporary times against a backdrop of media conglomerations and power politics. The setup is great: the memory tree, which has held the collective memory of a small town for time eternal, has been forgotten and is dying. One day the keeper of the tree dies and, when his body mysteriously disappears, the town wonders what to do, while various characters pursue their own self interest. Unfortunately, the storyline becomes quickly fragmented and after about 25 minutes it's chaos on the set. With live musicians and fantastic puppets there is much potential here that sadly does not survive. ★ (IM)

**Metis Mutt (10)**—Yes, this show is about "aboriginal affairs," as some guy in another line-up dismissed it. But it's also about the stuff of any great show: love, loneliness, human experience. Switching effortlessly between past and present, Sheldon Elter tells the story of the family and community violence, racism and healing he experienced growing up Métis in Northern Alberta, in a role that is physically demanding and technically flawless. Brilliantly, the script uses comedy and drama to force the audience to notice itself laughing at Indian jokes, and the stereotypes that laughter perpetuates. Elter's is a voice and talent not to be dismissed. ★★★★★ (CW)

**Murray of Notre Dame (K)**—Telling the story of Father Athol Murray (Dale Wilson), a remarkable man who helped found a college during the great depression in Wilcox, Saskatchewan, this one-man show is presented as a speech to a newly arrived undergrad class. Wilson's Murray is a colourful character whose vitality is only exceeded by his concern for the students who come to his college. While the speech does seem a little rambling, a problem that the character of Murray himself



admits to, it does provide an interesting slice of Canadian history in a tale of purpose and struggle. ★★★ (JE)

**Myles: The Hypoallergenic Super Hero and His Superhero Gang (12)**—Having puppet characters interact with humans onstage is a challenge—if the puppet is to be at all mobile, the audience will surely see the actions of the performer manipulating it. But Bridget Ryan as Myles (a little boy puppet) brought herself infinitely closer to the children with this choice; though her body and face were clearly visible, she embodied Myles with such lovable qualities and expressions that the kids were able to suspend their disbelief. Annie Dugan (as 11 other characters) added energy and charm to this educational show about coping with allergies, breaking down the stigma that allergy sufferers are freaks and overcoming your fears and insecurities. ★★ (SN)

**The Mysterious Mr. Love (10)**—Two-thirds of the way in, George Love wonders aloud, "Whose game is this?" The question remains unanswered until the final seconds of this wonderfully creepy and true story of trust and betrayal by playwright Karoline Leach. George (Marcus Fernando) is a small-time con-man who marries lonely spinsters just before absconding with their savings, but plans go awry on his honeymoon with sweet and docile Adelaide (Elinor d'Angelis). Set in Edwardian England, the play weaves class and gender politics together with George and Adelaide's inner demons. Riveting performances and smart direction that made me forget where I was. ★★★★★ (CW)

**Near Diamond (2)**—In this one-man comedic drama scripted and performed by

Jared Matsunaga-Turnbull, he convincingly portrays a divorced father obsessed with becoming the best Neil Diamond impersonator Las Vegas has ever seen. Despite his fixation on Diamond's life, which includes the hilarity of seeing him pray to a shrine complete with the crooner's used socks bought from eBay (this scene alone is worth more than the ticket price!), you can't help but yearn with the man as he records a message for his daughter, quietly addressing his alcoholism and fighting to win her back. ★★★★★ (NP)

**New Guy Must Go!! (11)**—Edmonton playwright Rick Kiebach has written a hilarious show that reveals office politicking for what it really is. There's Time Guy, who wears two watches and just got back from administrative leave for stalking the office hottie; Hungry Guy is just doing what he has to do to make it through to lunch; and New Guy—well, he's marking his territory on whiteboards with permanent pens. And he's from Omaha! Or is he? This is their lunch hour, and you'll never guess what's for dessert. Well acted, seamlessly directed, nicely written. What more do you want? ★★★★★ (KL)

**No/Touching (3)**—A barrage of bizspeak and crime news buzzwords with flashlight alarm clocks and shrill voicemail beeps make for a rude wake-up, and then the bizarre images come flying. Playing cards are tossed around instead of money. A janitor's mop leaves sheer dark patterns on the dusty black floor. But the story is repetitive, advancing in choppy slices. And then the images become less opaque: we see sterile, clinical lapdancing—and a businessman pleased by a tight tie around his neck. This three-handed U of A drama offshoot

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has something to say. And even if you can't quite grasp what, at least it makes you want to reach. ★★ (DR)

**No Way to Treat a Lady (5)**—A well put together musical comedy about a serial killer, the cop pursuing him and their mothers, this show juxtaposes the dark subject matter with its light-hearted and comedic approach. This Freudian feast manages to use catchy showtunes to tell its twisted tale with just the right mixture of fluff and subdued dementedness. Without a real lull in the action, the play manages to keep the audience's attention through its rather long running time. Polished acting, good singing, precision timing and fine directing make this play a total package that shouldn't be missed by those who like offbeat musicals. ★★★★★ (JE)

**Nocturnal Musical (6)** A one-man performance art piece that's actually funny? From the folks who brought you *Wörn* comes a frantic tumble through a young

man's inner turmoil, refracted through the lens coloured with the work of Robin Williams and Tim Burton. Superb lighting and sound cues punctuate Ryan Ward's high-octane performance as he shifts from demon to demon with a few honest laughs along the way and even some decent songs dropped in for good measure. What could have been a pretentious bore becomes a highly enjoyable and engaging showcase for a versatile and original performer. ★★★★★ (DJ)

**Not Yet, At All (1)**—I am not allocated enough space to go on long enough about this absolutely brilliant and perfectly orchestrated piece of one-woman theatre. Edith Tankus is a gem amongst rhinestones at the Fringe, an incredibly natural and engaging performer that transported me to another universe for the full breadth of the 50 minute performance. Heidigger once wrote that great art "sets up a world" and indeed Tankus does so with flawless attention and sensitivity—so much so that the return to

earth after the show was painful and awkward. I am not sure if it is the play with its relatively straightforward storyline that I love so much or the performer herself. *Not yet, At All* is both funny and dark and there is something here that words cannot touch. ★★★★★ (IM)

**Now/Here (5)**—A show about what we try to forget, it begins with three men who can't seem to remember anything. As the characters gradually discover themselves and their memories, the audience gets to watch the performers gradually develop three distinct characters and infuse them with a life of their own. Injected with dark and intelligent humour, the dialogue generally avoids becoming empty and overly obtuse. ★★★★★ (JE)

**Nunsense II: The Second Coming (7)**—The nuns are back with a song-slathered "thank you" revue for all the attendees that made their last performance such a success. This time, the sisters have won the Publisher's Clearing House sweepstakes and find themselves forced to defend their prize money and a newly-acquired amnesiac nun from the clutches of the vile, Germanic-sounding Franciscans. Obviously, since they're nuns, this is a family play: the humour is mild, the songs are light and poppy, the story line sparse and simple, all accentuated with a few surprisingly funny sketches and snappy one-liners. ★★ (CB)

**Nymphomania (D)**—Alex Dallas (of Sensible Footwear and her previous one-woman show *Goddess*) takes us on a tour through her sexual exploits, complete with lists of all the people she's wanted to fuck but couldn't, people she could've fucked but didn't, and the ones she did fuck and how they affected her life before and after the deed was done. She also takes us through her transition from keeping men high on pedestals to putting herself and them on the same level. The use of musical snippets throughout didn't really work for me. The saucy use of panties as a recurring prop was a nice touch, though. ★★ (SN)

**One Block Radius (9)**—*One Block Radius* is a clever concept with lots of potential for exploring a diverse spectrum of social idiosyncrasies. Unfortunately, this play stops short of reaching any great distance or scope and translates into a *One Sex Radius* by leaning completely on the common female perspectives and opinions surrounding crimes against women. Elyne Quan takes a unique approach to individually creating her host of characters, and although predictable and unexciting, they were thoughtfully developed and distinct. Great idea, but a little rough around the edges. ★★ (JF)

**Ophelia's Hour (2)**—Kimberley Croscup returns after a three-year hiatus, proving her

stamina and establishing her talents as both an emotionally-charged writer and actress. Crimson lighting and bandages on her wrists highlight the show's poignant focus—Ophelia's suicide attempt. She screams, often breaking down to her unseen shrink as she recounts her childhood at a lightning pace, stopping only to fill the venue with an eerie silence. ★★★★★ (NP)

**Orphans (11)**—Treat and his little brother Phil are orphaned. They live together in an apartment with their dead mother's clothes in the closet. Treat steals stuff from people and likes punching his simple brother. One night, Treat brings home an intoxicated, rich, old man named Harold and ties him to a chair. It all gets rather complicated from there, but essentially it's a story about grief and pain—the stuffing down of experiences and emotions that we all do in our lives. It's powerfully acted; take kleenex. ★★★★★ (KL)

**Our Daily Bread (4)**—Run to see this play about two very different women whose lives intersect in Manchester. The acting by Sadie Maddocks and Joanne Haydock is superb—sweet, funny and disturbing. This is a sad and beautiful story about those necessities of life, beyond our daily bread, that provide a little joy (even if it's found at the bottom of a bottle of gin). There's enough humour here to keep the play moving, and it keeps the (serious) subject matter from becoming maudlin, though some of the Jewish jokes have been told a few too many times. ★★★★★ (SB)

**Pamila's Porn Story Hour (10)**—The title doesn't lie. Chirpy, blushing Pamila beguiles us with three selections of dime novel porn, read with verve from the paperback: *Schooling Sylvia*, *Pamela* (not the Henry Fielding novel, although close) and an offensive piece of work called *Bombay Bound*. You will learn what a "nubbin" is, and its difference from a "cunny." You will be asked to enliven the prose with appropriate sound effects. Pamila clearly loves this stuff, while encouraging the audience to revel in the badness of the writing ("Horace licked") and the cringe-worthy metaphors ("nipples like thorns," "hammerhead of love"). Naughty and fun. ★★★★★ (CW)

**Papers (1)**—Perhaps this play should be subtitled "A production for academic lunkeads." There are more insider university jokes here than you can shake a first edition copy of Foucault at—and that's a hanging participle. This show is an examination of modern academic life with its pressures to publish, conflicts between research and creative work, etc. This is billed as a "smart" play but there isn't enough going on plot- or action-wise to keep an audience captured for the lengthy 80 minutes. There are some great lines that bring a laugh or two, and the performances

are generally strong, but this is a clear case of too much brains and not enough brawn ★★ (IM)

**Patti Fedy: Be Prepared to Fall in Love (6)**—An oddly charming bit of interactive theatre from this Vancouver performer. With a naïveté about the ways of love we all share, Fedy's eternally young character trips through a monologue that asks unanswerable questions about what love is really like. There's an underlying sadness and vulnerability that comes through in the show, even if it seems contrived at times, but Fedy's commitment to her character overcomes the shortcomings of her material. It's not remarkable theatre, but it breaks your heart in the best ways. ★★★ (DJ)

**Phantom Limb (5)**—Mix a bad horror play with fringe actors making a play about fringe actors and the result is more (unintentionally) funny than scary. The plot involves a group of actors sick of the fringe (and as a result we are treated to a number of unfunny fringe related actor in-jokes) who try to set up their own acting space only to find the place is haunted... or something. In fact, clarity is one problem, as are contrived characters, laughable sound effects and dialog which fails to be as scary as intended. ★ (JE)

**Pink Taffeta Sample Size 10 (7)**—While a musical tribute to Dorothy Fields, one of the great Broadway songwriters and author of such timeless classics as "Big Spender" and "I'm In the Mood for Love," is a welcome and intriguing idea, no one deserves to be remembered like this. As the play progressed, it became more and more obvious that this musical production needed at least another six months of rehearsal. I don't know what was worse: the half-hearted "costumes," the nonexistent choreography, the hammy, overblown acting, the forgotten lines slowing up the songs, or the fact the actors were reading off of freakin' cue cards half the time and still stumbled over words. ★ (CB)

**The Porch (3)**—Promising Tom Waits kick-off music gave me hope, but then the Greek chorus came out and started hammering us over the head with plot developments. C'mon, we know what's happening two old men are finally meeting face-to-face after decades of correspondence. There's no need to narrate out every little emotion. Eventually, some genuine humour emerges from the old gummies and their mutual obsession with ice cream, and there is a nice subtle twist to their relationship. But the ice cream jokes get real runny, real fast, and you can't really captivate with dialogue like "It's such a hot day, where are your ice cream cones?" "Oh, we're going to have some later." ★★ (DR)

MINOR THEATRE PRESENTS  
A 2002 EDMONTON FRINGE FESTIVAL PREMIERE

# A PLAY ABOUT THE FUTURE

WRITTEN BY PAUL MATWYCHUK  
DIRECTED BY HEA HENDERSON  
PERFORMED BY THE BURNING SENSATIONS

STAGE 7 - CHIANTI STAGE  
ROYAL CANADIAN LIEGEON, 10016-81 AVE  
EDMONTON, ALBERTA T5C 1H6  
TICKETS: \$10.00 / \$15.00 / \$20.00  
SATURDAY, AUGUST 24, 8:00 PM  
SUNDAY, AUGUST 25, 2:00 PM

## LCN School of Nails & Esthetics

LCN International is a proud friend of Pets productions and the Edmonton arts scene, we are please to take part in this years Fringe Festival. LCN would like to present the new play **Kool Ade** playing at the AMA Travel Stage.

### KOOL ADE

Fri, Aug 23  
4:00 pm

Sat, Aug 24  
9:00 pm

LCN international provides nail and esthetic training and products to Canada through a national distribution network. In Edmonton we offer courses ranging from pedicures, artificial nails, to Permanent Makeup application. Please call 780-466-5544, or visit our school at 6012-82 Ave.

**LCN Canada**



**The Preacher (2)**—During the last 10 seconds of this play, a random audience member seated next to me grabbed my arm and squeezed as we awaited the shocking conclusion. Knowing she experienced the ending the same way I did surprised me, but sharing collective experiences is exactly what the Fringe is all about, isn't it? The hour-long monologue began innocent enough, recounting the humble beginnings of a small-town preacher, but gradually dug open the darker side of a Billy Graham copycat—the thirst for power and success for the low price of sin. ★★★★★ (NP)

**The Regina Monologues (Stage 7)** If I was Joel Siegel from *Good Morning America*, my review of this play would probably read like, "A frolicking romp full of songs and laughter! Crystal Hanson and Julie Golosky are not goony or annoying at all! I laughed until my sides bled and I had to go to the hospital!!!" Sadly, I am not Joel Siegel, and I can only assume that you aren't either. So you, like me, will be left with quite the opposite impression of this lame Screaming Divas production full of insipid height jokes (Julie=tall, Crystal=short; repeat for one hour) which culminates in a "hilariously" overlong segment in which they sing a dumbed-down version of Bizet's opera *Carmen* in a Regina bingo hall. ★★ (CB)

**Rendez-Vous on the Road (10)**—Using vocal sound effects, few words and an empty jerry can, French actor/writer Bernard Salva, once a long-term resident of Edmonton, conjures up a weird existential quest in the desert. Spirits like the Prince of Goals—"You must have a job, a duty, a task to do!"—emerge from the jerry can to give Bernardo directions. He meets a traveling actor who, after facing public rejection, abandons his craft to Bernardo. Gestural and intuitive, this is refreshingly strange, non-realist drama about art and life that plays with narrative expectations, leaving some audience members befuddled and many delighted. ★★½ (CW)

**Rumplestiltskin (12)**—Jeff Unger and Garner Butler's new musical version of *Rumplestiltskin* cleverly combines traditional fairytale kitsch with modern slang and comedic touches, allowing the kids to relate to the characters on a more tangible level while staying true to the morality and old-school charm of the tale. Rumple himself (David Cormican) was awesome: in a truly weird costume with a sickly hump and an odd-shaped head, he slithered in and out of scenes with a disgusting charm (think a more sanitary but equally creepy Goldmember type) that made him the stand-out of this home-made-feeling production. ★★★ (SN)

**Sabotage III (9)**—Absurd is the word of the day for these guys. More likely, absurdity was something Mark Chavez and Shenoah Allen were born with and have simply exploited as public entertainment. But entertaining they are, in a light-hearted, kooky kinda way. An unorthodox and disappointed dose of slapstick humour, *Sabotage III* is the third evolution of the two-man comedy *Sabotage* which toured North America in 2000. Their natural comic talent is evident with a slew of creative and ridiculous characters appearing at random. ★★★★★ (JF)

**The Samaritan Ruse (6)**—The real sin at work in this morality tale is how it tries the patience of its audience. At nearly double the length it should be, this conflict between two business partners and their

spouses aspires to say important things, but the message is buried underneath a shockingly awkward script and bewilderingly misguided performances. Is this a lesson in standing up for yourself? A warning about going into business with hypocrites? An example of how not to write a Fringe play? There's tougher and more vulgar language that I could spew here, but I might draw the wrath of God as a result. That is, if He was anywhere near this wreck. A ruse, indeed. ★ (DJ)

**Saving The Desert Tortoise (2)**—From New York City (wherever that is) comes writer/performer Richard Harrington with a show about his six-week summer gig as a tortoise inspector in the middle of the Arizona desert. And it's 85 per cent true. Richard is the sweetest guy, and he's not afraid to share every detail of that summer. He talks about girls, drugs, panic attacks, Steppenwolf—and he's so polite. He converts all temperature references to Celsius, has maps for the geographically challenged and turns his bottle of orange juice, giving equal time to the French and English labels. See this show, especially if you think your job sucks. ★★½ (KL)

**Scantly Clad Women Who Might Kiss (L)**—Right off the bat, this is the only good thing I'm going to say: these girls are great singers. Okay, now that that's out of the way, what is this shit? Shirking such theatrical conventions as "a story" or "a reason to be on stage," *Scantly Clad* is little more than a muddled heap of verbatim covers of classic "girlie-girl" songs like "Like a Virgin," "Fever" and "Oops, I Did It Again," haphazardly glued together by pointless stories about crappy dates and nonsensical skits that come out of somewhere boring and go nowhere interesting. Worth missing unless you're a really big fan of top-40 music. ★ (CB)

**Scrap Paper (4)**—When an aspiring playwright and his crazy mother (fresh from the psych ward) hijack a play-in-progress and hold a Fringe audience hostage, the results could be hilarious and even a bit scary. We're supposed to see how laughably bad the young playwright's work is, but what we get is a dull script and poor acting making fun of a poorly acted, dull script. There are a couple of thoughtful touches to the play: the hijackers negotiate with the lighting tech and ma passes a scrapbook to the audience, but ultimately it comes across as contrived, hesitant and overly sentimental. ★ (SB)

**Scream Play (8)**—Scariest than the movie *Scream* and funnier than *Scary Movie*, this live spoof on splatter movies delivers serious chills and thrills. A pill-popping, booze-swilling scream queen tries to escape her profession and her director, who desperately wants to finish one last slasher film. Hiding out in a small town cabin with her devoted assistant she can't escape the clutches of the boogie man she helped create for her film career. Be sure to visit the porta-potty before sitting down for this one. The woman sitting beside me jumped so high at one point I felt sorry for the next person in her seat. ★★★★★ (PD)

**Shakespeare for Breakfast (5)**—A light and tasty look at the bard and love that combines comic audience interaction with romantic scenes drawn from Shakespeare's body of work. Presented as a tutorial in love, short scenes are used to demonstrate various lessons about romance, such as the importance of climbing over things in the middle of the night. The four performers

win the audience over with their comic timing, quick-witted improvisation and ability to make the heavy words of Shakespeare light and fluffy while still remaining filling. ★★★★★ (JE)

**Shirley You Jest (M)**—The best thing about this show is the venue. You can drink—and believe me, you'll have to. Shirley Best is filming a TV show and you are part of the studio audience. She's dragged her high school band the Support Hose (one of the better puns) out of retirement and tries to regale you with her humour. Maybe if I was closer to the demographic of menopausal women I'd think it was better. The subject matter she draws from—reality TV, body piercing and body image issues created by fashion magazines—offers plenty of opportunities for cracking wise. Unfortunately the jokes just aren't funny. ★½ (PD)

**Sleeping Beauties (11)**—"Sleeping Beauties is the name cartographers give to blank spaces on a map," reads the program. That's why Scotland's Jonathan Young has a big red clown nose on and is lying next to a skeleton. You see he's trapped in a Sleeping Beauty called the Northwest Passage and never has a situation so desperate seemed so ridiculously funny and so horribly hopeless all at the same time. A situation in which the most romantic thing you could say to a skeleton is "What big eye sockets you have, Sebastian." This is exactly the kind of gem one hopes to stumble upon at the Fringe. ★★★★★ (KL)

**Slow Drink of Whiskey (6)**—The operative word in *film noir* is *film*. You don't really have anything called *stage noir*, but Cat's Eye Productions seem determined to establish this in the lexicon of Fringers. However, this tale of private dicks and despicable dames tries to say something, but it's hard to see beyond the stock dialogue and pointless business, and you start to wonder if this is anything more than an exercise in being more clever than your audience. Characters meander, action meanders, the audience passes out. Think of this as anti-suspense. ★½ (DJ)

**Sound & Fury: "Canned Hamlet" (5)**—An often blatantly crude version of *Hamlet* that's mostly improvised from a skeletal plot in which the performers occasionally laugh as hard as the audience at each other's jokes. The show is rather informal, as audience participation is encouraged and character is regularly broken so that a flurry of penis jokes can flow like cheap wine at a wedding. Unapologetically juvenile, the line is occasionally leapt carelessly over, but the charisma and comic timing of the performers managed to win the audience back every time. ★★★ (JE)

**The Sound of Two Dorks Humpling (2)**—*TSOTDH* shines brilliantly, offering a glimmer of hope for all the under-sexed freaks and geeks in today's super-sexed world. It takes the lives of two tragically nerdy high school classmates, both all-consumed with a passion for science, and throws them together in a glorious fit of wet smooching and dry humping. Their respective points of view on the relationship are described vividly to the audience, often in short but fast-paced monologues. ★★★★★ (NP)

**STANDupHOMO (H)**—A riveting, painful, sense-pummeling one-man play from Edmonton's Nathan Cuckow that offers a



refreshingly unique foray into the psyche and history of a gay stand-up comedian trying to repress and deny the obvious about himself. Cuckow switches between being the comedian and the aspects of his personality and past that made him—the preacher, the redneck, the princess—with seamless ease and conviction. The only play I've seen thus far that provoked both boos and a standing ovation from the same crowd. A horribly funny, unapologetically insulting and ultimately masterful production. ★★★★★ (CB)

**Sticks and Bones (11)**—Sue Morrison is a gifted director and intuitive clown teacher, so any show with her name attached is a guaranteed thumbs-up. Sadly, this theory no longer holds true. Rachelle Elie, a stand-up comic, stars in this one-woman clown show (directed by Morrison). The house lights stay up so that this not-so-funny clown can see the audience, at which she hurls abuses and embarrassments. It's all very uncomfortable, and one gets the sense there's no real script here—she's just a mean stand-up comic. Hand in your red nose. Please. ★ (KL)

**Sylvia (9)**—What was probably a novel idea conceived from a deeply emotional experience falls short. Maybe true love between man and dog is better left unspoken or perhaps the material, although expanded upon, came across as a bit corny. This play could be condensed and polished to make a pleasant, light-hearted short story about a dog, but it's too long with too little energy or biting humour (four-letter words don't automatically count as humour) as it stands. Kirsten Milner explored the potential of her unorthodox role as Sylvia the dog, but with the married couple bickering throughout the majority of the play, reality rang too close for good comedy. ★★½ (JF)

**Tales From the Calabash (12)**—An engaging and imaginative performer, Erik de Waal had the kids eagerly following along and responding to this trio of stories from South African cultural traditions. The puppets were unique and handmade; de Waal's use of them was creative and so lively that the stories came to life through magic and fun rather than narration. De Waal's obvious respect for children and their ideas, though, is what really makes this show stand out. He allows them to behave like kids. ★★★★★ (SN)

**The Terrible But Not Incomplete Journals of John D (11)**—Guillermo Verdecchia is a fantastic writer and Michael Fenton holds nothing back in his role as John D. This is a real, raw, poignant, laugh-out-loud performance, punctuated beautifully by cellist Byron Hanson—and it's Canadian! Having just been dumped via postcard, John D reflects on love, lovers, infomercials, the future, and chain stores. It's brilliant. For instance, did you know that Starbucks, spelled backwards and converted numerically equals 665.5? I'll never go there again! A beautifully-crafted show. ★★★★★ (KL)

**Theatresports! (4)**—Under the inspired direction of Jacob Banigan, the biggest names (and funniest personalities) in Edmonton's theatre scene provide some fully improvised fun. Two teams square off for a series of improvised games, with points assigned by the audience. Banigan runs a tight ship, quickly scrapping any scene that's not getting laughs. The Theatresports stage has it all: drama, action, sex and good, old-fashioned silliness. Mark Meer was in especially fine form. ★★★★★ (SB)

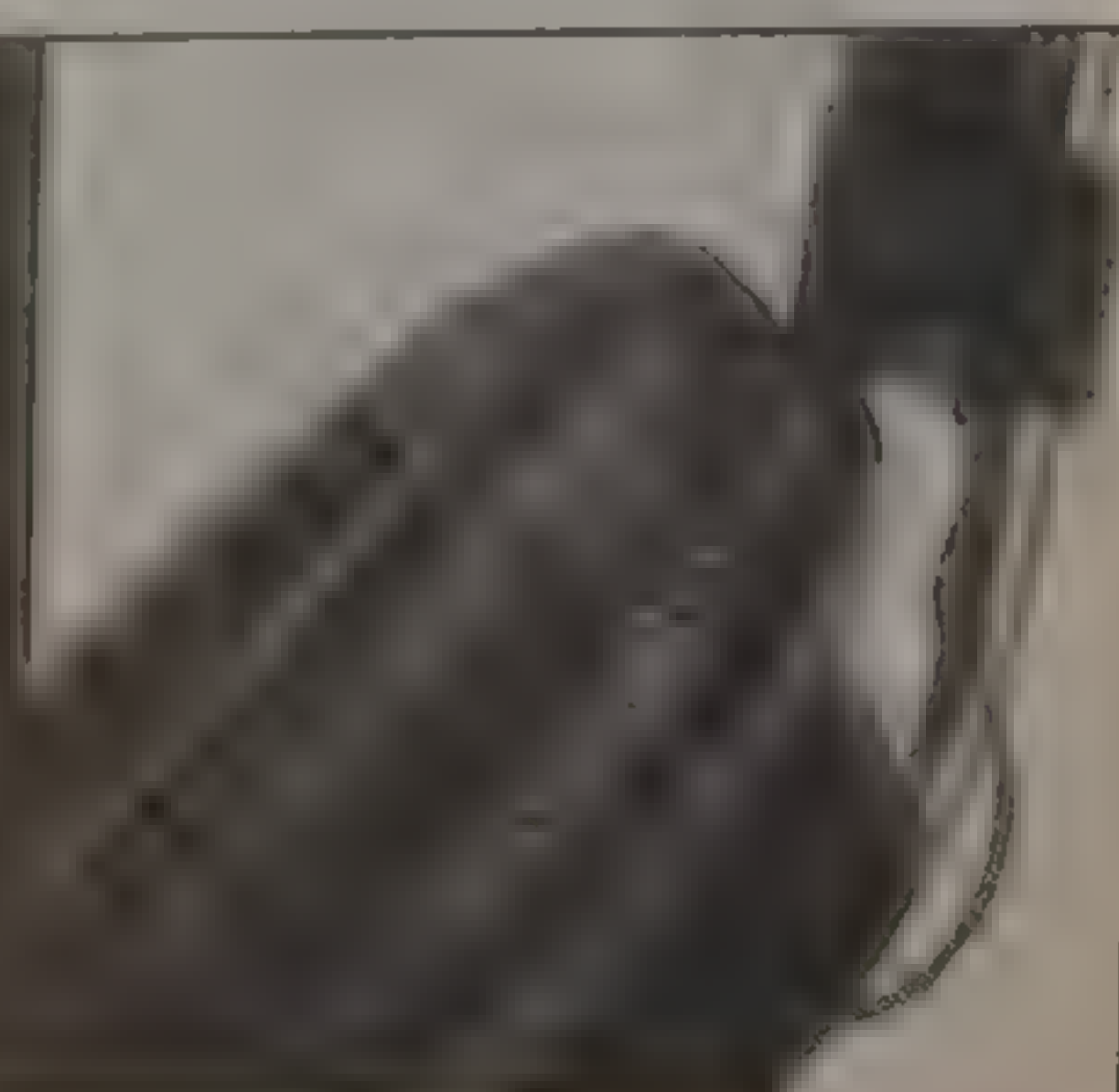
**Therac 25 (8)**—Watching two people waste away in a cancer ward is depressing stuff, even if they fall in love and help relieve each other's suffering in the process. Despite the serious subject matter, writer Adam Pettie manages to wring as many laughs out of the dreary situation as possible, which is commendable. Watching Alan (Ryan R. Beck) and Moira (Hilary Walter) confront their fear of death and lust for life undoubtedly dredges up some heavy emotions from the viewer but you'll need to find something to take your mind off it all when it's done. ★★½ (PD)

**This Town (9)**—A quirky anecdote about a small town is enlivened by two fine actresses portraying a fantastic host of town folk, all with their unique perspectives of a strange event from their past. Terrific writing spliced with modern dance and music engage the audience from beginning to end. Aside from a line slip or two, *This Town* is honest, creative entertainment. ★★★★★ (JF)

**Tracks (11)**—Thanks to the well-researched program that accompanies this show, I'm now very well-versed in the works of Jack London and the similarities between him and Jack Kerouac. It's fascinating stuff, and one can't help but marvel at T.J. Dawe's ambi-

How many artists do you know?

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tion. With only a crudely fashioned handcart, Dawe transports us from sea to sea, among hobos and trains, through fire and water. This show is a monologue, a moderately interesting weaving together of stories from London's book *The Road*. But as we so often learn from Hollywood movies, sometimes a book should just stay a book. ★★ (KL)

**Tranne of Green Gables (F)**—Dirty jokes, twisted plot moves, demented characters, homosexual innuendo and really fucking dirty-ass perverted jokes fill this bizarre yet completely cohesive version of Lucy Maud Montgomery's classic. Davina Stewart made me just about pee in her role as Trevor Schmidt's drunken, fucked-up mother-turned-town-mayor, and Schmidt as well as Mark Meer (as Rose and Lily, the town snob-by-bitch-skanks) are very pretty, not to mention nasty and super funny. The set is primarily a large film screen, which provides comedic transitions and clever visual back-grounds to give the characters more context, and Darrin Hagen had the audience under his (er, I mean her) command during the entire production. ★★★★★ (SN)

**Trial By Jury (1)**—Perhaps one of the lesser known Gilbert and Sullivan shows, *Trial by Jury* is a lighthearted look at gender issues through role reversal. But what does plot matter anyway when it comes to G & S? It's about the songs, and by the time the curtain drops you'll be treated or tortured (depending on your politics) to a good 45 minutes of them. The costumes are terrific and quite period realistic, and the cast has managed to localize some of the songs to include pokes at the likes of Peter Pocklington. The majority of the cast (and it is huge) have great lungs and there were only a few mucked-up lines at the beginning. ★★★★★ (IM)

**Two (3)**—There's not bloody much as dismal as a miserable day in a dank, gloomy English pub. Except a dank, gloomy English pub where people measure out their evenings in crisps and pennies and couples connect only when sparring. Maybe it was the chilly, drizzly day in Edmonton that augmented the mood of *Two* for me. But with Michelle Seton and Luan de Burch's adroitness at playing publicness and publican, plus a host of storytelling customers, at times you could nearly taste the smoky odour or the stage pub. There's much darkness and a folk song ending to drink. ★★★★★ (DR)

**Uncle Van (6)**—Fringe veteran Kenneth Brown takes Chekov's *Uncle Vanya* from the snow-swept plains of Russia to the oil-rich cattle fields of modern-day southern Alberta and succeeds. In the hands of a strong cast, Brown's take on Chekov's tale of misplaced love packs a punch—and lots of laughs as well. Carl Hare's turn as the blustering Senator energizes every scene he walks into, while Belinda Cornish infuses her role as the Senator's younger wife Helen with a balance of passion and subtlety. Above all, Brown's own sympathetic take on *Uncle Van* will break your heart by the end. As good and strong as the best shot of vodka you've ever had. ★★★★★ (DI)

**Unvelled (2)**—Storytelling often works best with a single performer and an intimate audience, and while divergence from this structure is more than welcome, the effort in *Unvelled* falls short. With four tragic love stories told in the span of an hour, each focusing on a man's betrayal and a woman's response with vengeance, the plotlines become cluttered and the links to each story disjointed. Both actors are strong independently as they build their characters with persuasive emotion, but forcing them to merge into a cohesive story unit leaves the audience wanting to hear the story of one or the other and not the pair together. ★★ (NP)

**Waiting for Godzilla (7)**—Making their first appearance at the Edmonton Fringe, the Croatian Theatre Company has truly exploded onto the scene with this award-winning masterpiece of love, intrigue and madness. While the rock opera genre may not be for everyone, few will be able to resist being swept away by the soaring power ballads and rock anthems (supplied by European death metal band Oxygen

Destroyer) that accompany the sublime spectacle of Tokyo's slow, methodical and ultimately pointless destruction at the hands of Mothra, Megalon, and Gamera. The costumes and sets are top-notch, the performances are breathtaking, and while the romantic subplot between Gamera and a nameless female police officer felt a little tacked on, the end result is pure magic. ★★★★★ (CB)

**The Waiting Room (8)**—While plays with mature content get warnings, nobody lets you know when you'll be subjected to religious material. The moral raised while watching eight teens as their lives hang in the balance in purgatory after being shot by a tormented nerd is a valid one. Unfortunately, as with most sermons, it's delivered in such a heavy-handed manner the point gets lost in the laughably broad sweeping statements it makes. Teenagers will scoff and parents thinking the troubles these teens have are a real cross-section of society may never let their kids out of the house. ★ (PD)

**WaspWoman! (A)**—She was created by men in white lab coats, fruitlessly searching for a cure for wasp stings. Now she's a sideshow freak who revels in the attention atop her vegetal perch, or is she a victim of crass opportunists? The huckster would have us believe she's utterly terrifying—and she is. But she's also quite a pleasant conversationalist, once you get to know her, and claims no relation to recent Fringe freak, the Spider Lady. Some laugh nervously, others quiver with fear, most stand slack-jawed, wondering how to speak to this ghastly offspring of biogenetic curiosity gone terribly wrong. ★★★★★ (CW)

**Where You Are (10)**—Maxine gives Emir a second chance by agreeing over email to a date. Most of the show's airtime goes to a series of bitter monologues on "the sexes" and contemporary relationships in a post-feminist world, where everyone selfishly expects perfection in the other. The counterpoint is those "ideal" relationships in *film noir* and the Marx Brothers (?), but here, too, modern reality intervenes. I think we're to understand that men are more than sex-obsessed jerks and all women aren't hyper-critical shrews but neither character would lead us to any other conclusion. I wouldn't go out with these people either. ★★ (CW)

**Wind's Traveler (1)**—Brought to the Fringe by the Yayoi Theatre Movement from Japan, this is one amazing performance. A series of 12 vignettes played out through mime, modern dance and what can only be called movement, *Wind's Traveller* breathes with a vitality that words cannot and need not express. There are vignettes on love and possession, free will versus fate, cellular telephones and more. This is a feast for the eyes and an intensely satisfying piece of physical theatre. Both funny and somehow tragic, the human condition is played out with ease on stage by these talented performers. ★★★★★ (IM)

**Worm-Hole (9)**—Niki McCretton, alone and with next to no dialogue, enraptures her audience with her phenomenal physical presence and unparalleled imagination. This touching expose explores the path of individual innocence and faith confronted by expectations, frustration, disappointment and, finally, personal enlightenment. A marvelous selection of interesting stage features and props are well utilized, rounding out the performance and delivering a moving conclusion. ★★★★★ (JF)

**Zoo Story (6)**—Edward Albee's two-hander about class entrapment and human relationships is competently staged by the Bedlam Theatre Concern. The references might be dated, but the themes that run beneath the tale of two men who meet in Central Park are still as relevant today as they might have been several decades ago thanks to sensitive and committed performances by Collin Doyle and James Hamilton. It's not light fare, but it does the spirit some good by giving the heart and mind something to consider in our increasingly divisive society. ★★★★★ (DI)





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## Mind, Body & Soul

By **SIBYLLE  
PREUSCHAT**

### Constant craving

Have you an insatiable longing, a raging hunger, an absorbing fixation? If so, how do you know whether you're in the grip of a magnificent passion or an actual addiction? Some theorists say the line between the two is thinner than you might think—not to mention that obsessions (whether with drugs, alcohol, tobacco, work, sex or rage) speak to driving needs for predictability and control in the face of outside pressures we perceive as overwhelming. Others continue farther down this path and argue that addiction is a misguided quest for the love, comfort, security or ecstasy that mystics associate with a connection to the divine.

We all need passion and focussed commitment to be the creative souls we are, but if you can't face life without indulging your compulsion, and it's drained your economic resources and caused suffering to those you love, it's time to redirect those powerful energies toward that which renews rather than depletes you. The discipline required to accomplish this goal can make it a painful endeavour, but remember that moralistic blame and shame don't work. Don't get caught in this vicious circle.

Different things work for different people. Some go it alone. Many credit the "Anonymous" groups and their 12-step programs as life savers, though some studies show that they have a slim seven per cent success rate, about the same percentage who experience spontaneous remission. Others will need extensive psychotherapy or perhaps a team of healers from various traditions. Nutritionists are important as is having a strong roster of supporters cheering you on.

Here are some comments from a variety of experts on the subject of combating addictions:

"I am in AA, and you start to see patterns, people from five years of sobriety and up start getting depressed and asking, 'Is this all I got sober for?' They long for the wildness and freedom of the addiction. They get suicidal, go back to the addiction or live dead, mechanical, depressed lives. The energy behind the addiction is the exact same energy as spiritual hunger. I'm trying to help people reclaim the deep treasure that is in the hunger. In it is a nugget—a wonderful, healthy part of who you

are. With the squelching of the hunger comes the death of our passion." —  
THEANNA PATEROPOULOS, ADDICTION RECOVERY SPECIALIST (PORTLAND, MAINE)

"In the beginning, you have to quash your passions and desires because you're not capable of making any moral decisions on your own. In the 12 steps, you make a decision to turn yourself over to higher power. Step four is a searching, fearless moral and financial inventory. If you don't buy into

**Different things work for different people. Some go it alone. Many credit the "Anonymous" groups and their 12-step programs as life savers.**

the higher power, your inventory won't be fearless and you'll hold onto something that will come back and bite you. I have not yet in my seven and a half years heard someone say they've had a success story without the 12 steps." —  
JAMES, RECOVERING COMPULSIVE GAMBLER, PHONE MONITOR FOR GAMBLERS ANONYMOUS

"We use the harm reduction model. The AA model isn't the model we endorse. We see substance use as a coping mechanism, a way to escape from anxiety or grief. For most adolescents, substance use is a behaviour that has filled a purpose for them. I don't usually say people have a spiritual hunger. We're a clinical

service. We can't tell you what to do, but we can give you information and help you make decisions." —  
KAREN LESLIE, M.D., PEDIATRICIAN, HOSPITAL FOR SICK CHILDREN

"Addiction is related to an unreal expectation of life. If you're expecting to be always happy, you're going to take a substance to try to maintain that. When we expect too much from life, we feed an insatiable hunger. When we're in touch with the beauty of the universe and the reality of our place in it, we can be satisfied. When we nurture our relationship to the holy, we're feeding our hunger." —MAUREEN SOKOREFF, CHAPLAIN, CENTRE FOR ADDICTION AND MENTAL HEALTH

"There's a lot of truth in what [Pateropoulos] says, based on the spiritual and psychological state of people I see. But along with this spiritual longing there are some genetic factors and neurological factors that predispose some people to substance abuse. You can give some people drugs or alcohol in quantity and they will never develop a dependence." —THEA WEISDORF, M.D., ST. MICHAEL'S HOSPITAL (CERTIFIED BY AMERICAN SOCIETY OF ADDICTION MEDICINE)

"Spirituality is a big component of [treating] addiction. But it's not the only issue. There is straightforward stuff like eating healthy, exercising, getting the proper sleep. At first, recovering addicts often go overboard in a certain area—especially physical health. They might forget the emotional stuff. Addiction has a cause, but the why is not as important as what you are going to do about it." —KEN PAVAO, ADDICTIONS COUNSELLOR, TORONTO WESTERN HOSPITAL

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# Truth or hair



BEFORE

**Vue's fashion writer lets, gasp, a stranger cut her hair**

By JULIANN WILDING

**J**ust before the Shimmer fashion show earlier this month, all 12 participating models had their hair and makeup done at Fluid, an Edmonton salon that's a little over a year old. When I was asked to model in the show, I pictured an afternoon of being primped and pampered... right?

Not quite. I was a wreck. I usually don't let other people cut my hair, let alone somebody who doesn't know

anything about me, my lifestyle or my preferences (and peeves!) when it comes to appearance. I've always cut my own hair. I take pride in it. And prior to the fashion show, it had only been a couple of weeks since my latest, umm, masterpiece. So I had my guard up, and when I first walked into Fluid, I wasn't even sure I'd go through with it.

Co-owner Emily was finishing up with somebody else when I

arrived, so I had a few minutes to sit quietly and freak out. "What's she going to do to me?" I kept asking myself—and of course I was being paranoid and assuming the worst. (Let me emphasize, again, that I'm a little precious about personal style.) The thought of someone else having control over even one element of my look was more than a little terrifying. I was being silly, ridiculous even, and I knew it. But I couldn't help it. I was letting my hairstyle mean everything to me for those few minutes, and that's just dumb.

## A night on the gown

Emily sat beside me and she could tell I had my guard up. She took my

hair down and rifled through it, asked me a couple of questions, and then told me to put on a gown so we could get started. I tried to be casual. "What are you going to do to me?" I blurted out, er, inquired. "Oh, I can't really explain it yet," she replied. "I mean I have the idea in my head but I can't really describe it. It's not like anything you've ever seen." Okay. Great. Now I really felt calm.

Trusting Emily was easier said than done. But eventually I realized how ridiculous I was being. It grows

## style

back, right? And slowly I began to relax. Then I started actually watching what she was doing, which was alternately fascinating and freaky. She had these really cool thinning scissors (okay, I know everyone else has seen them, but I never had) and one of the first things she did was thin down my crazy-thick mop, something I'd always wanted to have done. She left most of the length around the sides and back (and pointed out that I had cut it a little crooked, which I was aware of but hadn't gotten around to fixing yet) but thinned out the weight of it a lot. Hair was falling to the ground in clumps and wisps, but I was too intrigued to be scared.

Emily's boyfriend and the co-

owner of the salon, Brian, stepped in to help out when some of the other models started arriving. He foiled some large streaks on the surface of the hair while Emily dyed the body of it a perfect dark chocolate brown (no mahogany—one of my few ground rules). Overall, it took a while because they were doing eight models in one afternoon, but there was no hesitating—they knew what they were going to do and just did it.

## Model behaviour

While the dye set I looked around at the other models: they all looked pretty damn cool and extremely different. Varied coloured heads, from silvery gray to black with red streaks to blonde, were hanging out all over the place. By now I was into it; I was excited about seeing how mine would turn out, and I was pretty sure I'd love it.

Emily was right—it was like nothing I'd ever seen before, like nothing I'd even imagined for my own hair. It was definitely the coolest haircut I'd ever had, counting all the weird ones I'd done over



AFTER

the years. Emily had given my hair things I've always wanted but didn't know how to do: a perfect cowlick, a thinner body that actually lies flat when you want it to, totally funky bold streaks, and the ability to have the cutest pigtails known to man. She had also adhered to my own sense of style without realizing it: the cut can be worn sloppy and mussed (my everyday kind of look) or it can be smoothed out for a sleeker, dressier appearance.

All in all, it was a learning experience. The style Nazi in me learned to loosen up, to trust people who know what they're doing, to let them do what, essentially, is an art form. Perhaps I'll hand the scissors over to the masters next time. ☺

## are you model material?

Select International Model Search Fall 2002, Saturday, September 7  
Registration starts at 10am. Search begins at 1pm. Finals begin at 3pm. Call backs begin at 4pm.

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**Booster Juice** (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

**Café Mopics** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**Oriental Veggie House** (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

**Polo's Café** (9405-112 St., 432-1371) Eclectic & sophisticated. We invite you to experience our cuisine. \$\$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$\$

**Turkish Donair and Kebab** (10332 Whyte Ave., 434-6597) \$

## BAKERIES

**Bagel Bin Bakery & Bistro** (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, cafe latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

**Bagelatté** (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffe latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

**Bee Bell Bakery** (10416-80 Ave., 439-3247) Baking over 400 fresh items daily. From bread, bagel and buns to cakes, pastries and pies. In old Strathcona for 46 years! Cash and cheques only. \$

**Buns and Roses Organic Wholegrain Bakery** (6519-111 St., 438-0098) Allergy-free baking

**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

## BISTROS

**Bistro Praha** (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

**Café De Ville** (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at [cafedeville.com](http://cafedeville.com)) \$\$

**Café Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$

**Carole's Café & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

**Dante's Bistro** (17328 Stony Plain Rd., 486-4448) Enjoy our diverse menu in our bistro or on our rooftop patio. \$\$

**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

**Jax Bean Stop Coffee & Bistro** (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

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**Nina's** (10139-124 St., 482-3531) Sophisticated, casual elegance. Live music Fridays and Saturdays. \$-\$\$

**Riverside Bistro** (Thomson Court Hotel, 99 St. and Jasper Ave., 945-4747) Experience casual but elegant atmosphere with continental flavour and enjoy the most magnificent river view. Lunch, dinner, Sunday brunch. Reservations recommended. \$-\$\$

**Russian Tea Room** (10312 Jasper Ave., 426-0000) Best cheesecake in town. A quiet and romantic atmosphere; candlelight at night to warm your heart. \$-\$\$

**Stormin' Norman's** (#29 Perron St., St. Albert, 460-1699) Cozy bistro offering appetizers, fresh salads, steaks, seafood, pastas. Cappuccinos, lattes and desserts. \$-\$\$

**Sweetwater Café** (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$

**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

## CAFÉS

**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Café on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

**Bohemia Cyber Café** (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

**Café Amandine** (8711 Whyte Ave., 465-1919) Featuring fine french cuisine—quiches, tortes and crepes. Bakery and pastries. Take out catering. Live music Thursdays \$

**Café La Gare** (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

**Café Lacombe** (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in town. \$\$\$

**Café Lila's** (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

**Café on Whyte** (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

**Celabash Café** (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

**Cappuccino Affair** (4 locations, 482-7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

**Click Here Café** (10805-105 Ave., 423-4002) Open 10 a.m. till 3 a.m.. The place that no one knows about, but everyone goes to. \$

**Expressionz Café, Market & Meeting Place** (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists giftshop, special events. Licensed. \$

**Jazzberrys Too Café** (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment.

Smokers always welcome. \$

**La Piazza** (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

**Market Café** (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

**Muddy Waters Cappuccino Bar** (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

**NetWerks Internet / New Media Cafe** (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

**Savoy's Gourmet Health Café** (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

**Steeps** (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea. Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

**Sugar Bowl** (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

**Sunterra Market** (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

**Urban Grind** (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

## CAJUN

**Cajun House** (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

**Da-De-O** (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

**Louisiana Purchase** (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

## CANADIAN

**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

**Billiards Club** (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

**Century Grill & Lounge** (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

**David's Restaurant & Lounge** (8407 Argyl Rd., 468-1167) Featuring AAA Alberta beef and a great patio. \$\$

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**Elle n'Dekel** (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 Golden Fork Awards. Non-smoking. \$\$

**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

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## DISH WEEKLY

Continued from previous page

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**The Motoraunt** (12406-66 St., 477-8797) Extraordinary food in an extraordinary place. \$

**Oscar's Steakhouse & Deli** (10020-101A Ave., 990-1043) Steak, seafood and Edmonton's finest smoked meat sandwiches. \$\$

**Pradera Café** (10135-100 St., 493-8994) Prime rib Fridays. Carved Saturdays (carved tableside). Sundays (7am-2pm): New & improved \$14 breakfast buffet. \$\$

**Precinct \$5** (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

**Shecky's** (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches made from scratch. Call ahead for reservations. Smoking. \$

**Squires Pub/Starvin' Marvin's** (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squires-pub.com) \$

**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

**Temptationz Night Club** (10045-109 St., 441-9944) Our kitchen opens for business at 11:00 am and is open until 7:00 pm. We have great open grill food as well as pastas and Caribbean cuisine via NJOY catering. \$\$

**Unheard of Restaurant** (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and steaks. Non-smoking. \$\$

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. Smoking. \$\$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best Jim Sum in Edmonton. Non-smoking. \$\$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

## CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from low mussels to blackened catfish or mini rack of lamb. \$\$

**David's** (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$-\$\$\$

**Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, steaks, pasta and more. Non-smoking. \$\$

## EAST INDIAN

**Asian Hut Restaurant** (4620-99 St., 436-8267) Try the best East India has to offer. \$-\$\$

**Jaipur** (3005-66 St., 414-1600) A small establishment with great cuisine. \$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

**Madison's Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

**Restaurant Moskow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$

**The Russian Tea Room** (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking and smoking. \$\$-\$\$\$

## FRENCH CUISINE

**The Blue Pear** (10643-123 St., 482-7178) Open Weds-Sat. The Blue Pear serves a French style five course prix fixe menu that changes every two weeks. The current menu can be viewed at www.thebluepear.com. Reservations are highly recommended. \$\$\$

**La Bohème** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

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**Normand's** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

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**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

**Symposium on Whyte** (10439 82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

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**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrées and daily lunch specials. Smoking. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

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**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Eastside Mario's** (2104-99 St., 488-8938) All you can ask for in Italian cuisine. \$

**Fiore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine Alfredo to dishes such as steak Diane. Non-smoking. \$\$

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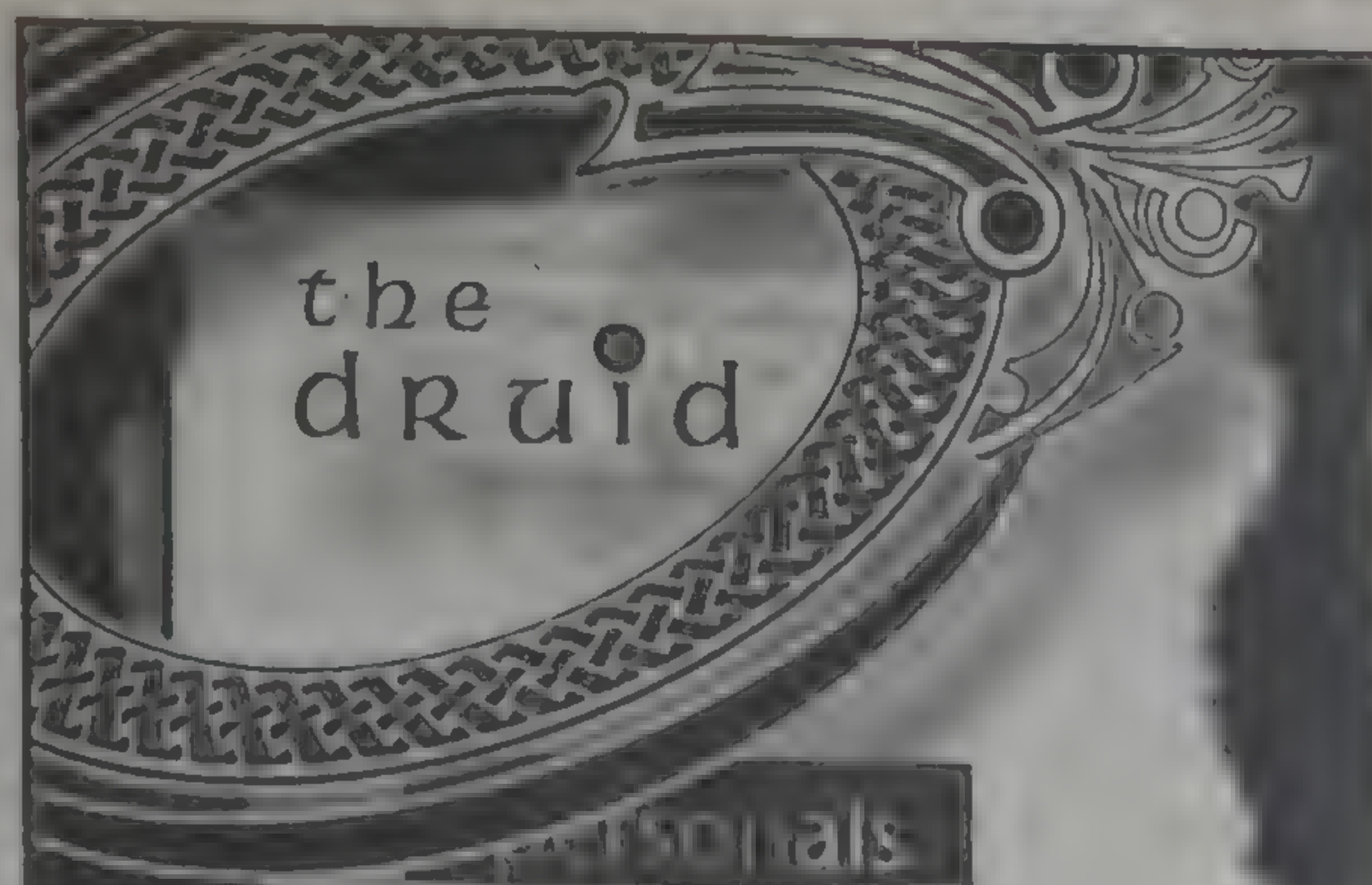
**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with our patented thick, tasty sauce. Non-smoking. \$\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

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**Sicilian Pasta Kitchen** (11239 Jasper Ave., 488-3838) 805 Saddleback Rd., 435-3888) Two great locations, one mission. Great Italian cuisine. \$

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# All the world's a plate

See Dave eat at  
See Spot Fringe

By DAVID DICENZO

**P**at Wong might not be feeling the pressure of, oh, let's see, someone about to put on a quirky one-man show, but like many other artistic folks at this year's Fringe, she has a job to do. Wong, the owner of Borneo Restaurant down on 97 Street, arrives at the spacious south side site around 10:30 a.m. each day to set up her booth. It's the Brunei native's second straight year at the Fringe—Borneo has only been open for less than two years—and if the pulut panggang sales figures are any indication, she's doing pretty well. On busier days, Wong might go through about 200 of the spicy sticky rice dishes, which are beautifully wrapped/presented in banana leaves.

"Many people are vegetarian here," she says, showing an obvious understanding of Fringe demographics. Borneo's booth features a number of real intriguing looking South-East Asian (Indonesian, Chinese and Malaysian) dishes, from curries and shrimp chips to young coconut. For the latter, Wong will open up the top of the fruit and pour out some fresh milk, complete with chunks of coconut meat. I decide to try the Mee-Go-Reng, a.k.a. Malay fried noodles. The dish is quite simple, though the restaurant version is much more diverse, containing shrimp, fish cakes and chicken. The Fringe type has only stir-fried egg noodles, egg, bean sprouts, curry spice and soya sauce, but it's still a treat, and a scoop of chili sauce on the side really amps up the generous bowl. Don't be afraid to add the extra heat, because the Borneo booth also serves homemade ice bars in a number of

flavours, including a weird fruit called durian. It's a huge, spiky, strange-smelling thing (check the Chinese superstore if you're that interested), but the cooling bar is sweet and luscious.

## Is that a plastic prosciutto in your pocket?

"It's very unique," says Wong, who convinces me I won't find anything else like it around. She's bang on. As I cruised the Fringe grounds, I realized that Borneo is one of the more original places this year, and to my eye, there appear to be fewer options overall. But there is still some great food to be had. A couple different places are offering Italian sandwiches and I try my luck at D'Amore's Deli, which also has a gelato stand. Thumbs up to the proprietors for

## dish

attempting to create mood with the obligatory plastic prosciuttos and mortadellas hanging from the ceiling and three-litre tins of olive oil strategically placed on the counter. Their assorted Italian grilled sandwich is pretty good, for the most part. The vegetable antipasto spread, provolone cheese, Genoa salami, cappicola and mortadella all combine to make a tasty combo, but the cooked ham is a needless addition. I'm pretty sure you won't find much of that particular coldcut on a stroll through Rome or Florence. D'Amore's also serves cappuccinos, lattes and granitas to accompany the sandwiches. Those, you would find.

One booth definitely worth checking out is the Mediterranean BBQ, located just behind the library. The owners travelled from Vancouver and their tent was recently a fixture at the Folk Fest prior to setting up shop at the

Fringe (with a much-needed break in between). The menu has a couple of options like the dolmades (two stuffed grape leaves for \$1.50) or couscous, but non-vegetarian types should really give the merguez a whirl. These delicious lamb sausages look like a longer version of the thin breakfast variety but are nicely seasoned with a real distinct taste of cumin fighting through. The sausages are served in a heated pita with fresh tomato, lettuce and a big glob of tzatziki. But please resist the urge to throw a plate on the ground.

## A Fringe bomb you'll enjoy

At this point, I'm definitely done eating, but I continue to peruse the grounds looking for more solid options. The VEG-E-BOMB stand is certainly catering to the foragers that Pat Wong had mentioned, offering up falafels, veggie dogs etc. Fife 'N' Dekel, my new favourite deli, has a booth, too. There's Kickin' Ash, a buffalo burger place, Mr. Corn Roaster, and of course the awesome Churros King, featuring a huge, shiny trailer to accommodate their booming business. "It's our new castle," says Volkhart Caro, who as far as I know still holds the Guinness world record for making the longest churro ever (77 metres). In terms of great deals, the Indian Palace Restaurant booth has a tremendous combo with chicken bhoona, chick pea curry, rice, dessert and naan bread for only \$5.99. I tried the hearty plate last year and was more than satisfied with its quality and quantity.

The less adventurous will stick with their ribs, pizza and green onion cakes (you can't take a few steps at the Fringe without coming across the latter). That's fine, though—the plays are eclectic enough. ☺

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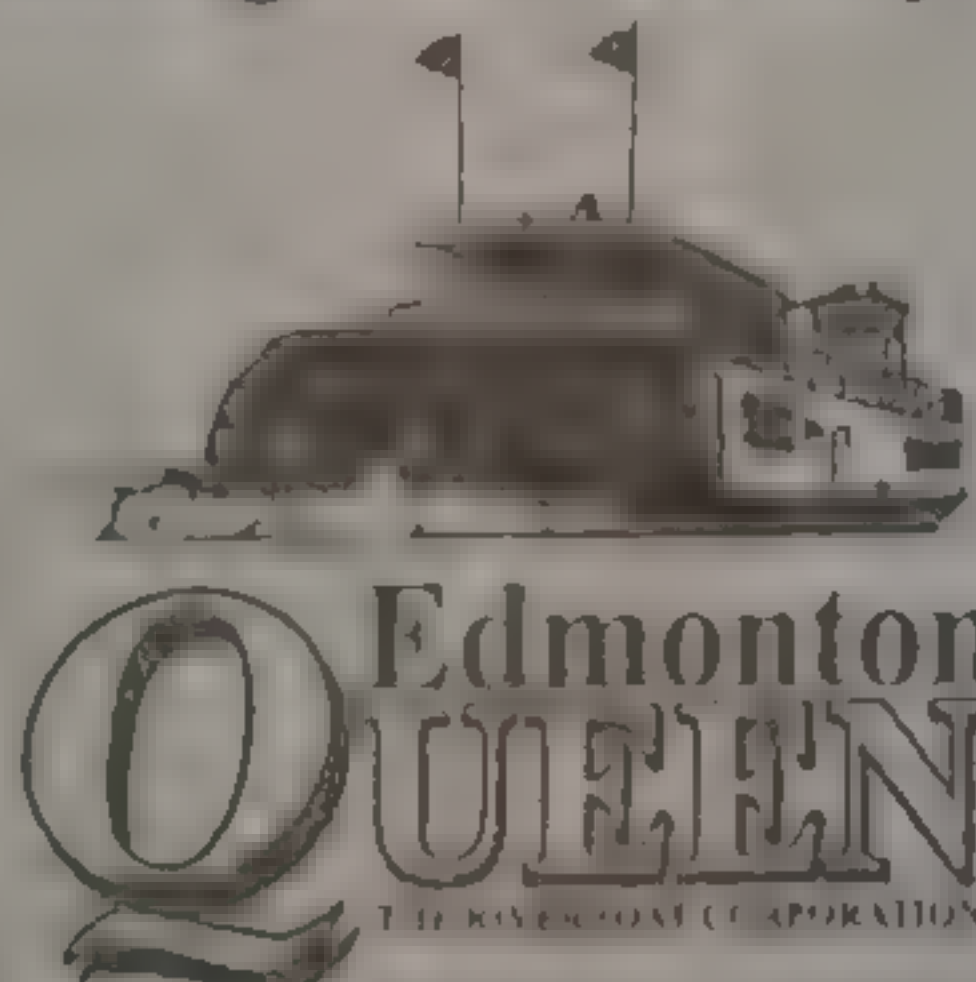
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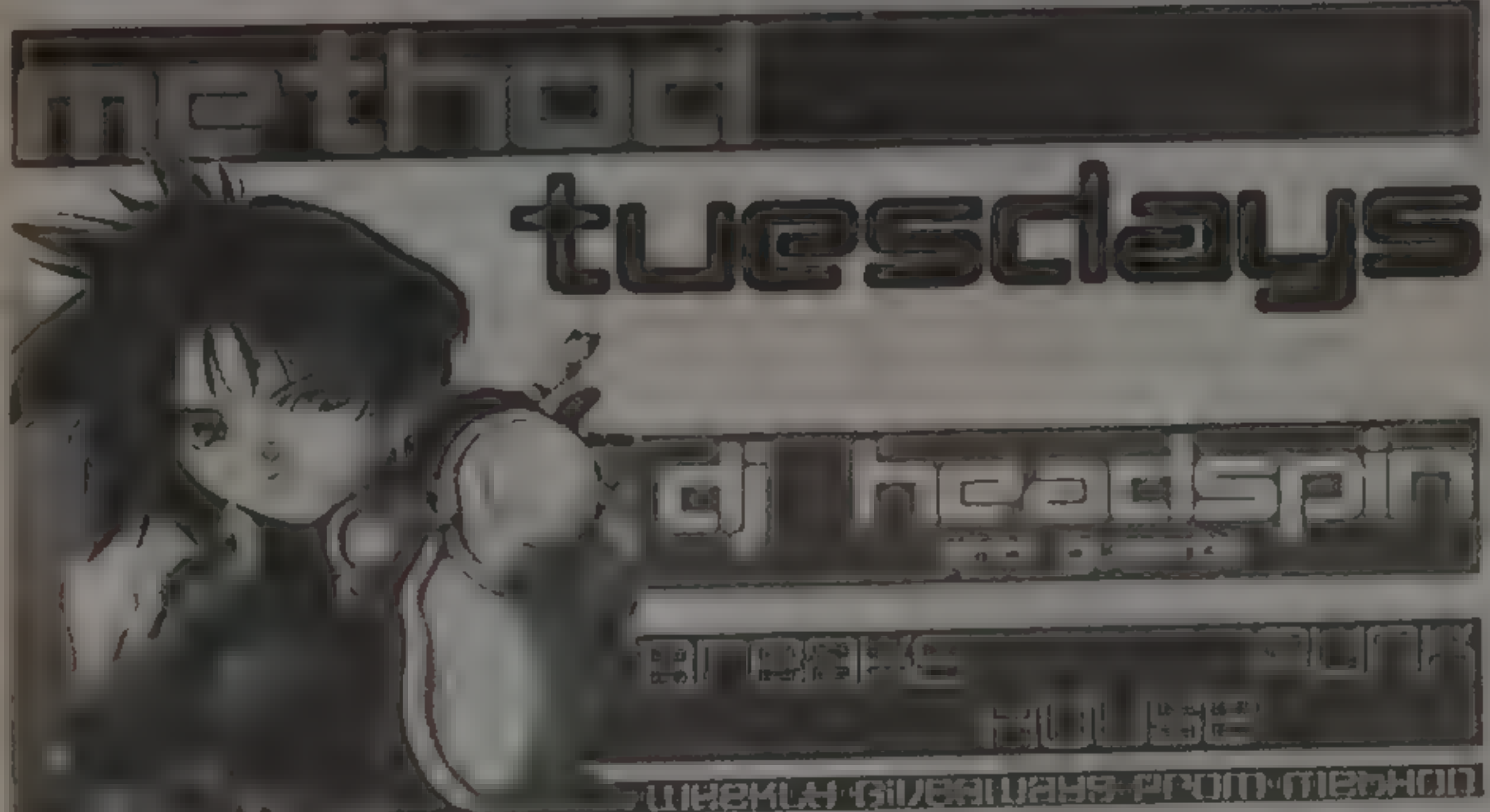
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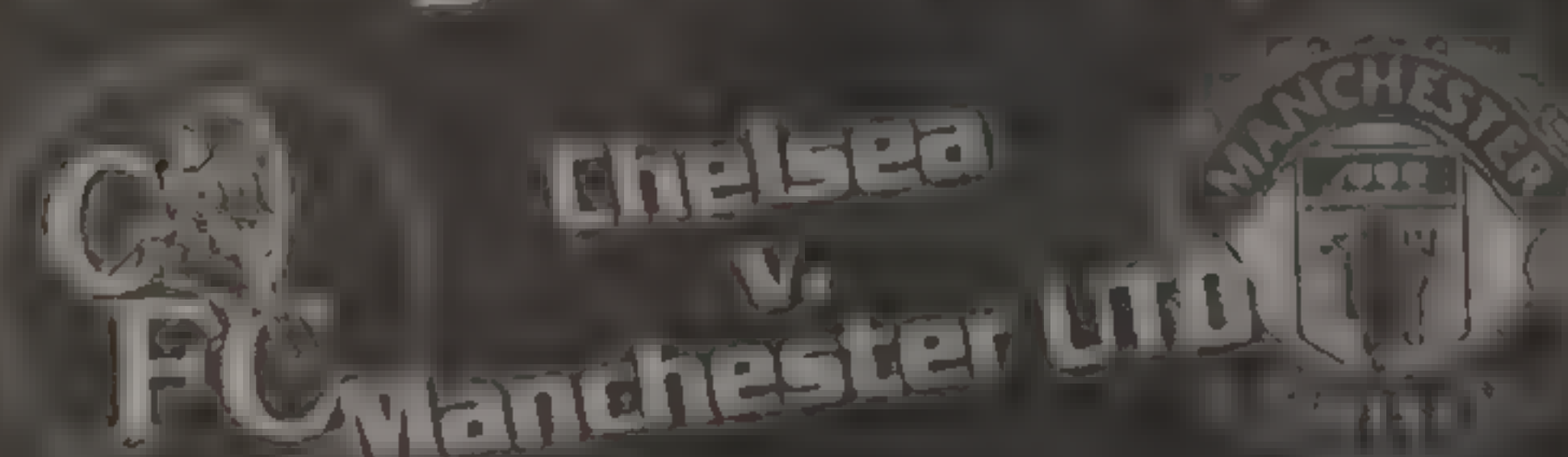
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Continued from previous page

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**Furasato** (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$

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**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**Nagano Japanese Cuisine** (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki beef or chicken. Open for lunch and dinner. \$

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**Korean Bul-Go-Gi** (8813-92 St., 466-2330) Authentic Korean style barbecue. Licensed & take-out. \$

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**Valparaiso Latin Canadian Club** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 p.m., Sunday at 3 p.m.. Free tango lessons on Thursdays. \$

**Parkallen Restaurant** (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$-\$\$\$

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### MEDITERRANEAN

**Valentino's Restaurant** (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$\$\$

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**Julio's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

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**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

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**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt Scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

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**Red Fox Pub** (7230 Argyle Road, 465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your taste-buds! Daily specials also offered. \$-\$\$

**The Windsor Bar & Grill** (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices and fun can't be beat! Smoking. \$

**Yabbo's Boneyard/ The Library** (11113-87 Ave., 439-4981) Our specialty is Saturday and Sunday brunch. We're open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

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**BanThai** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$

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**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes—spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

**Krua Wilai Thai Restaurant** (Sterling Pl., 9940-104 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$

**Thal Orchid Restaurant** (4005 Gateway Blvd., 436-3344) Serving authentic Thai cuisine from 5pm-9:30pm. Western breakfast & lunch served from 7:30-2pm. Non-smoking. \$

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**Veggie House** (10508-109 St., 423-4426) Vegetarian vegetarian cuisine. Daily lunch specials. Open Wed-Sat 11-10. Sun-Mon, 11-9. \$

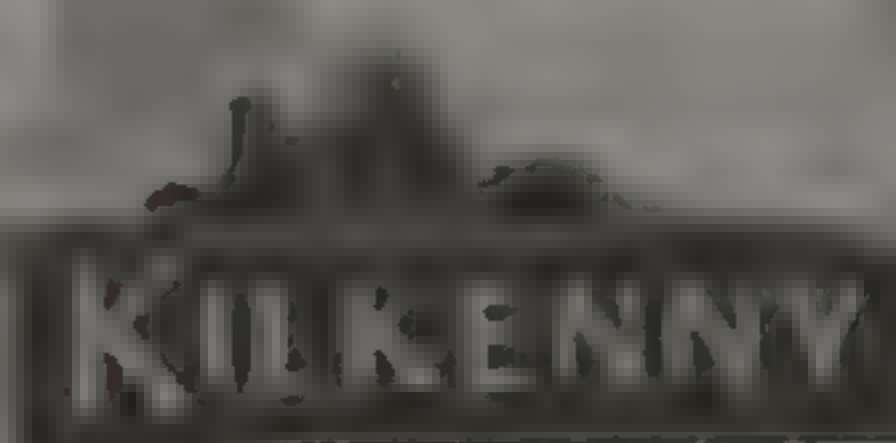
### VIETNAMESE

**Bach Dang** (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

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# VUEWEEKLY

PRESENTS

EDUCATION 2002





# EDUCATION 2002

EDMONTON'S BEST  
LEARNING FEATURE

## Parent-teacher inter-clues

Mom and dad can help teachers figure out their kids' needs

By SHAUNA KOZAK

**Y**ou've bought the pens and paper, you've bought the backpack and the bus pass, and you've made sure junior has just the right pair of running shoes for the first day of class. You've done everything you can to make sure your child's year at school is a good one, right? Wrong.

According to Del Bouck, the principal at Millwoods Christian School, one of the most important things any parent can do for their child is build a solid relationship with his or her teacher. While the majority of parents realize spending time at the local mall is a part of the back to school tradition, few understand that making a trip to their child's school should also be a part of this routine. Parents who neglect to build a relationship with their child's teacher could be missing out on an important educational tool.

"Parents and teachers can work together to make sure the children are getting the best level of education possible," Bouck explains. "As teachers we want to optimize learning and meet the needs of the children aca-

demically and socially. Parents know their children better than we do and so we rely on them to provide us with the information we can use to teach each of them more effectively."

### Environmental benefits

Providing information about special learning needs, behavioural issues and levels of interest your child may have can prove to make a big difference in his or her education, Bouck explains. "Every bit of information a teacher has helps develop an environment in the classroom that will benefit the children. We rely on the parents to tell us what they know. It is also very important for us as teacher and administrators to treat them as part of the team and to create an environment where they feel welcomed and valued."

By creating a team spirit between parent and teacher, Bouck says educators can develop a positive and social relationship that works to establish an open and honest setting in the classroom. But what can you, as a parent, do to help create this positive environment? According to Bouck, there are a few simple steps that can be taken.

"First, a parent needs to make contact with their child's teacher and introduce themselves," he says. "This includes sitting down and outlining their child's specific learning

needs. Once this is done, the basis for an open relationship between parent and teacher is established. It is also important for a parent to continue to make contact with the teacher throughout the year. Sending personal notes to the teacher are a good way to do this."

Bouck assures that teachers value feedback and welcome personal notes from parents about something their child brought home from school or talked about at the dinner table. Simply put, if you like what is being done in your child's classroom, say so. "If you like something that is happening in the classroom, write a personal note to the teacher and provide feedback. Building open communication in a positive way makes it easier to discuss any negative issues that may arise in the future. The idea is to bring home and school together by creating a set of shared values."

### Book 'em

Bouck also encourages parents to become a part of their child's learning by sending things to school that may be of interest. A book or story that deals with an issue in a positive way can become a welcome addition to the classroom and works to fur-

ther the link between home and school. "It is also important for parents to get involved in school events and activities. Parents show support for their children when they attend things like interviews and open houses. Volunteering at the school can also be a good way of showing support. Some parents have the time to do it more than others but even taking time to help out once a year shows both the teacher and your

their children something to focus on. For instance, a statement could say 'In regard to Johnny's learning this year, we will spend one hour per night reading, we will go over all homework assignments each night and will support discipline in the classroom.' If a child has a particular behaviour issue, the accountability statement can focus on that. The statement should always be positive and should focus

on realistic goals. Of course, this should also be shared with the teacher."

However you choose to be a part of your child's learning, Bouck stresses the importance of a positive attitude. "It is always easy to find the negative in

**Parents show support for their children when they attend things like interviews and open houses. Volunteering at the school can also be a good way of showing support. Some parents have the time to do it more than others but even taking time to help out once a year shows both the teacher and your child that you are interested in being a part of what they are doing.**

things. But staying positive is very important to building a solid relationship with your child's teacher. If you do find a personality in your child's teacher that doesn't fit you have to stay focussed on what is most important. Find the positive points and build a positive relationship for your child. No matter what, both the parent and the teacher have a desire to provide the best possible education for the child. This shared value can serve as a basis for a positive relationship and acts as a good starting point for parents and teachers to work from." ▽

Your children need to know you are there and play a role in their education. By being a part of the school culture you are developing a persistent and continuous form of positive intervention. According to Bouck, parents should also be encouraged to sit down with their children at the beginning of the school year and develop an accountability statement outlining what they hope achieve throughout the year. "By developing an accountability statement, parents are giving

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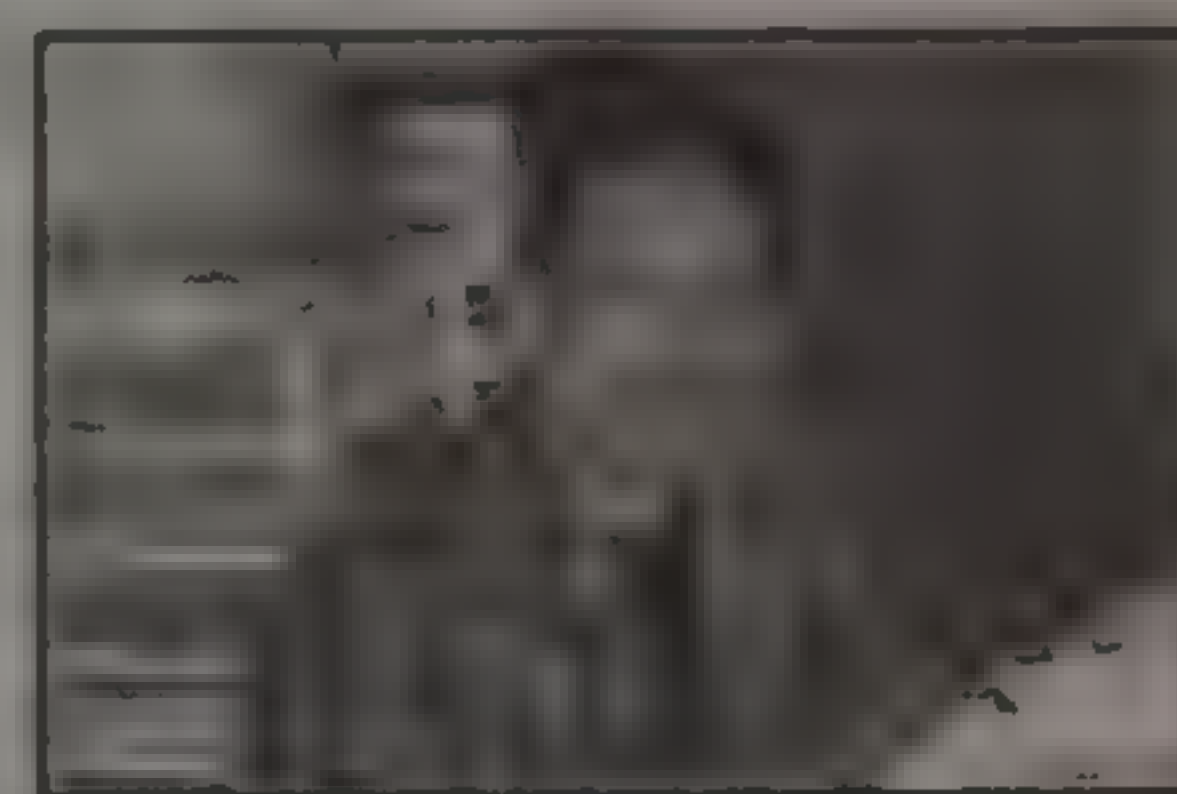
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—Valerie R., Life Drawing & Foundation Art & Design Instructor



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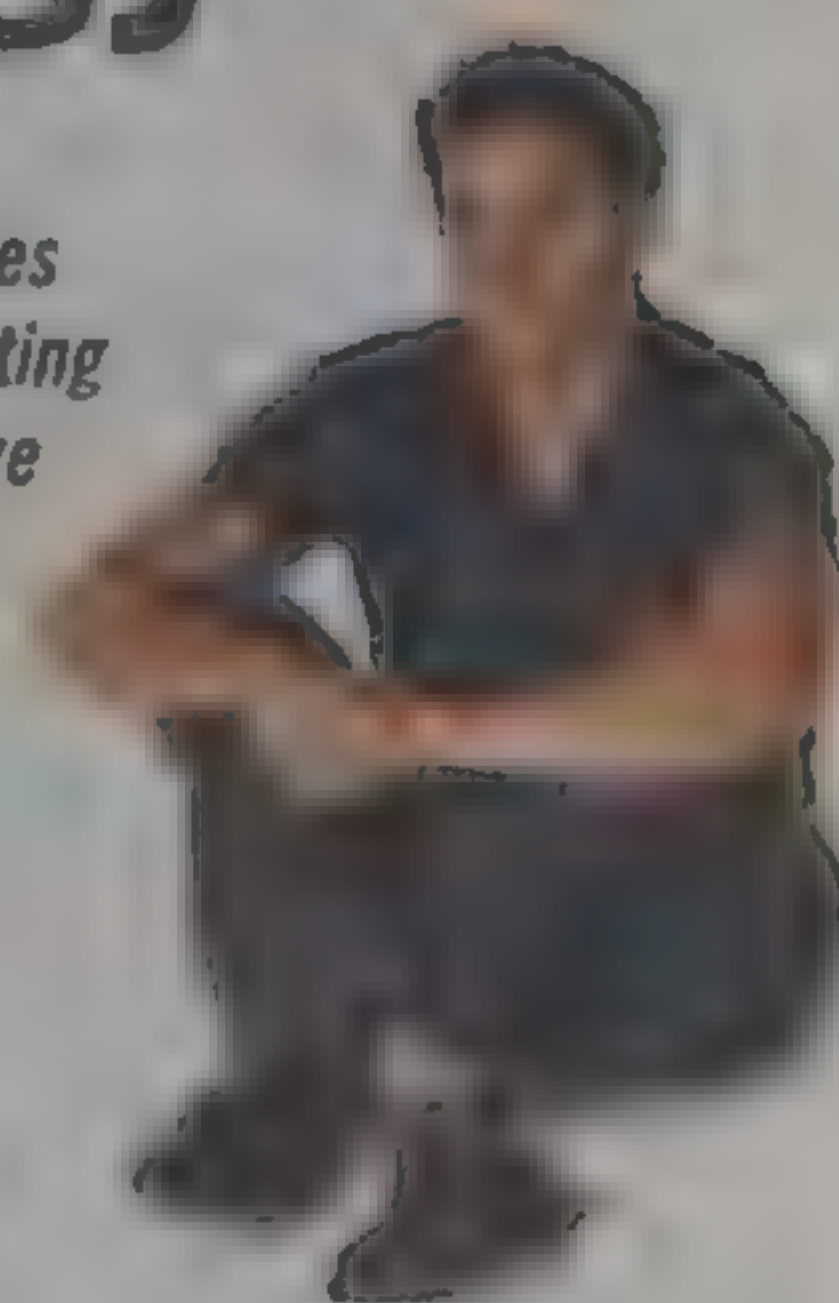
## animation

If you can imagine it, you can bring it to life. Working with professional industry tools like Softimage XSI, you'll explore the techniques and skills fundamental to professional animation production. Gain hands-on experience and prepare for various careers in 2D and 3D animation in areas such as film, TV, video, games, web, architecture, medical imaging and other industries that utilize visualization.

**Components Covered:** Softimage XSI, Photoshop, Classical Animation, Drawing for Animation, Life Drawing, Character Design and Storyboarding, Art History and Design, Digital Video Production, Digital Video Editing and Effects.  
**Duration:** 34 weeks  
**Prerequisites:** Basic Computer Skills

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—Juan Carlos Guerrero, Recording Arts Student



## digital media and web

Move past the static 2D world. Our digital media and web programs provide both the technical skills and the design fundamentals needed to create multimedia content that is accessible to the widest possible audience. Students combine their knowledge and training in any number of career paths - entrepreneur, web designer, wireless application designer, CD/DVD ROM designer or streaming media administrator.

**Components Covered:** Photoshop, Flash, Commercial Art, Graphics Tools for Interactivity, Authoring for Interactivity, Audio for Multimedia, Internet and Game Digital Video Production, Digital Video Editing and Effects, Streaming Media, Media Communications and Marketing.  
**Duration:** 34 weeks  
**Prerequisites:** Basic Computer Skills

*"I am not just learning about computers and art. I'm learning about Canadian culture. The school provides a very comfortable and supportive environment. I love it!"*

—Mayu, International Student, Japan



## digital film

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**Components Covered:** Final Cut Pro Editing and Effects, Photoshop, Pro Tools Post-Production Audio, Film and Video Production Techniques, Netcast Production, Location Sound, Film History and Aesthetics, Production Design, Visual Communications, Visual Storytelling, Web Publishing and Graphics.  
**Duration:** 34 weeks  
**Prerequisites:** Basic Computer Skills

## game development

Quick thumbs and a keen eye may make a great player, but if you want a career as a game programmer or designer, you need professional training. Whether you are interested in game art, animation, design or programming, the Center for Arts and Technology can put you on the path to realizing your dream of combining your play with your work. Students receive instruction from professionals working at the world's top gaming companies in an environment that imitates actual game production conditions. Instruction blends creativity with training in high-end 3D animation tools and project management.

**Components Covered:** 3D Animation and Modelling, Advanced Lighting and Texturing, Classical Animation, Life Drawing and Art History, Interactive Asset Creation Tools, Character Design and Storyboarding, Digital Video Production, Audio for Games, Game Design, Interface Design, Direct 3D, Algorithms and Data Patterns, 3D Math and Advanced Game Math.  
**Duration:** 34 weeks  
**Prerequisites:** Varies depending on program choice

## information technology

Skilled IT professionals are in demand and graduates from the Database Network Programming program enter a number of industry niches as junior programmers and possess the ability to graft new learning onto their existing platform of knowledge. The Application Programming for the Web program covers every language and tool essential to the business of code development for the web. Finally, students in the System Administrator program engage in intensive studies in preparation for almost every certification sought by local industry.

**Components Covered:** Hardware and Network Fundamentals, HTML, XML, JavaScript, DHTML, Flash and Dreamweaver, Photoshop and Web Graphics, WAP, Network IIS/Apache Basics, Cold Fusion/Access, Perl/CGI/PHP, ASP/Net/SQL Server, MCSE .NET, Novell, Linux, Cisco (Level 1), Exchange 2000, Advanced Network and Wireless Security.  
**Duration:** 51 weeks  
**Prerequisites:** Varies depending on program choice

## recording arts

Study in world-class studios under top industry pros and launch your career as an audio and music professional. Whether you want to pursue a career in recording arts with a music production focus, audio post-production for film and TV, or become an electronic musician or independent entertainment artist/producer, the Center for Arts and Technology can take you where you want to go.

**Components Covered:** Recording Studio Techniques, Pro Tools Editing and Production, Music Theory, Audio Theory, Music Business, MIDI Synthesis and Sequencing, Sound Reinforcement.  
**Duration:** 34 weeks  
**Prerequisites:** Varies depending on program choice

## 3D visual effects

Visual effects artists create impossible environments and simulate the real world. They blow things up without the smoke and ash, then rebuild them without the nuts and bolts. Master the technical skills used to composite live action footage with visual effects and 3D animation. A number of industries currently use this technology as part of presentations, simulations, entertainment and promotions, including film, video, TV, 3D animation, government, military, medical, architecture, education, merchandising, marketing and financial markets. Under the guidance of instructors, visual effects students obtain skills in the tools, concepts and techniques of visual effects and animation production, using professional industry tools and software.

**Components Covered:** Maya, Combustion, Photoshop, Advanced Lighting and Texturing, Compositing & Editing, Digital Video Production, Digital Cinema Theory, Art History, and Design, Drawing for Animation, Character Design and Storyboard Production Techniques, Project Management, Portfolio Development.  
**Duration:** 34 weeks  
**Prerequisites:** Basic computer skills. Art training recommended.

## marketing & communication

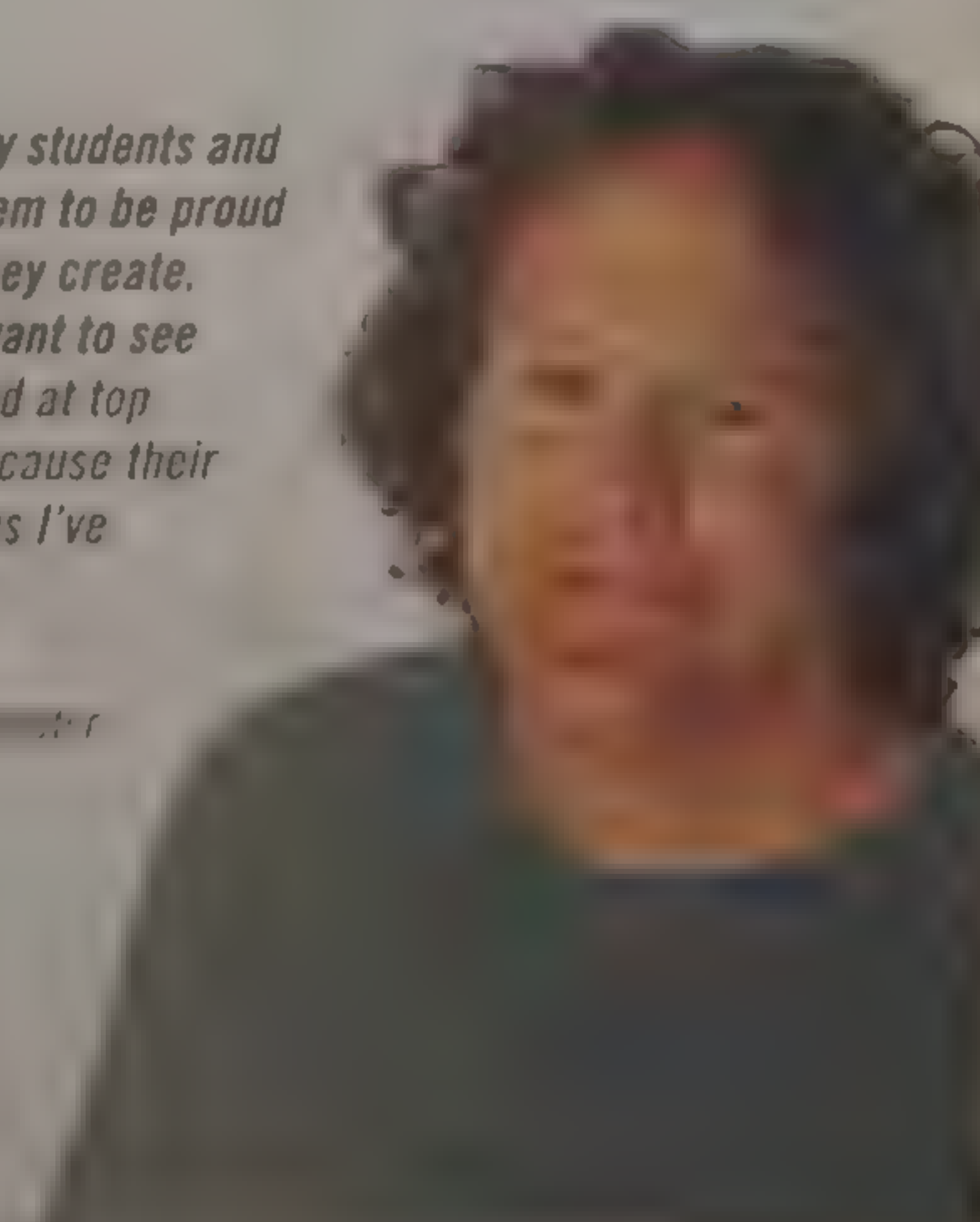
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*"I challenge my students and encourage them to be proud of the work they create. Ultimately, I want to see them employed at top companies because their success means I've done my job."*

—Bob McKee, Animation Instructor

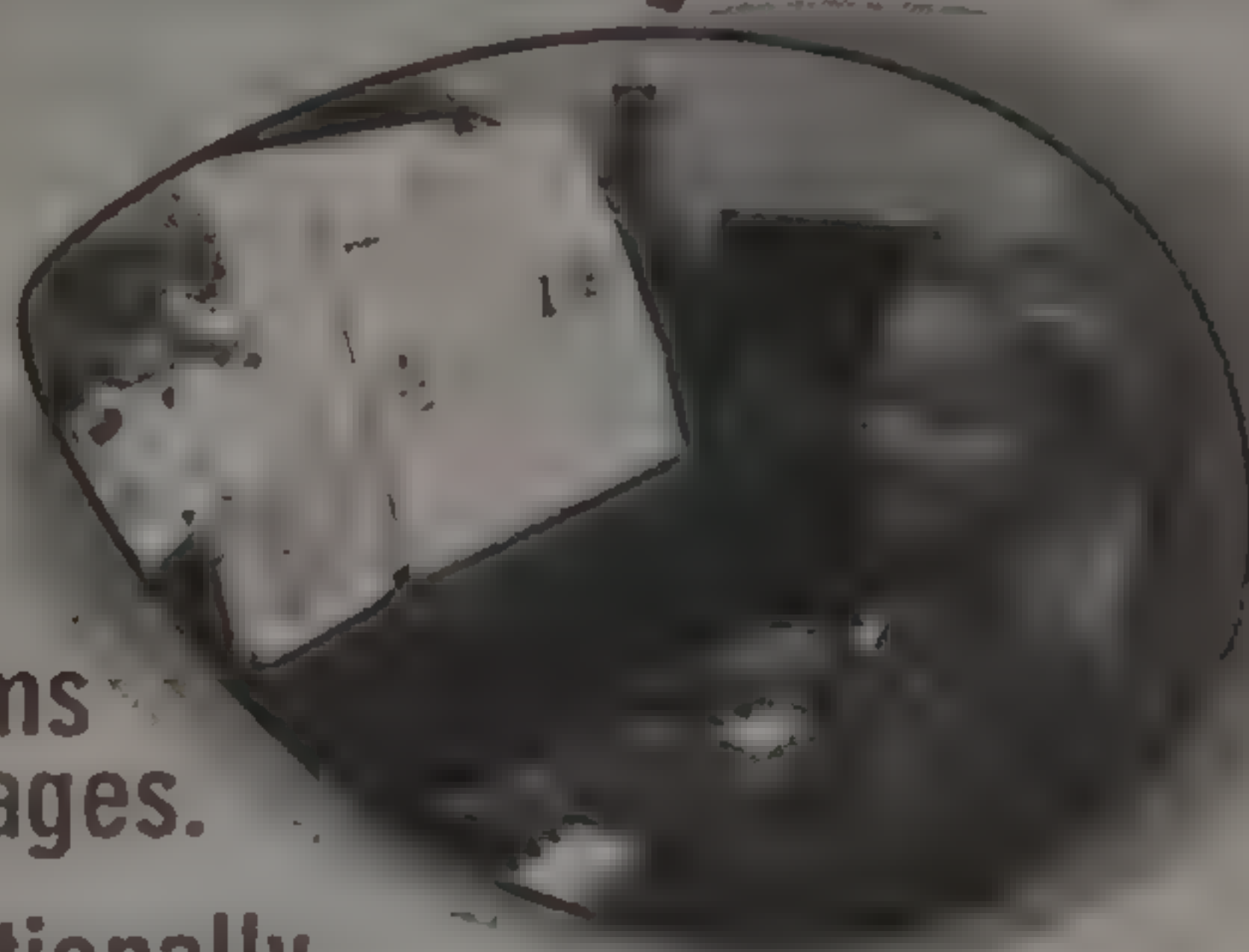


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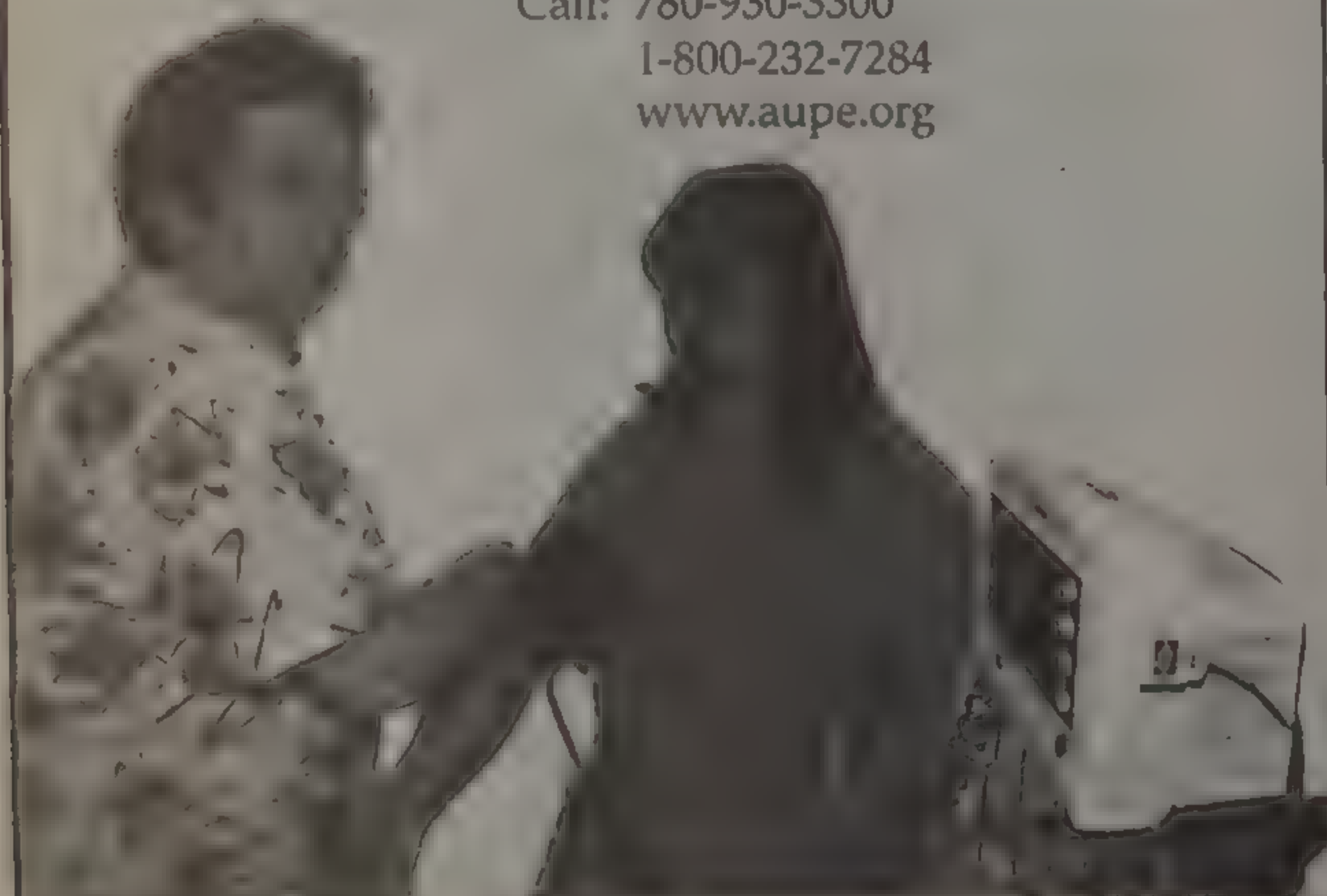
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**ADVERTORIAL**

## CDIS provides training ground for creative minds

Deciding to invest time and money in post-secondary education is a life-altering decision. When weighing their options, many prospective students interested in a career in entertainment technology seek out the Center for Digital Imaging and Sound (CDIS) for industry-relevant training. "Our educational programs provide flexibility and freedom that translates into a focused and intense pace of learning for students," explains CDIS CEO and President Niels Hartvig-Nielsen. "They are able to concentrate on what they want to learn as opposed to what they have to learn."

Proven curriculum, 24/7 access to equipment and facilities, and professional instruction set CDIS apart from other centers of arts and technology-based education. The college regularly upgrades equipment to meet the needs of industries where year-old technology is often rapidly approaching obsolescence and flexibility is critical. Staff and instructors are hired based on professional experience, but also on their dedication to educational excellence and the success of their students. Ultimately it is this network of students, instructors and industry professionals, and the uninhibited collaboration of creative minds, that shapes the school's comfortable and open learning environment. "Industry employers are confident that CDIS graduates are immediately capable of producing industry-standard material," adds Hartvig-Nielsen. "Our students possess polished, slick demo reels and portfolios, and many of them find work before they even graduate."

In addition to programs in animation, 3D visual effects, game development, digital film and Web TV, digital media and web, and the recording arts, CDIS recently added programs in busi-

ness and communications and independent entertainment production. "Phenomenal growth in entertainment technology overall is driving training needs. CDIS is experiencing the same wave of growth and success as the industries we serve."

This October, students interested in the business side of the entertainment industry have the option to enroll in the new Entertainment Business and Management (EBM) program. Whether they want to manage their own entertainment company, produce events, or work as a talent agent or manager, the EBM program provides a broad-based education coupled with industry intelligence and real-world experience. A number of local entertainment professionals, including talent agents, entertainment lawyers, managers and performers have been guest speakers at the school as part of a unique EBM Free Speech lecture series, providing rare insight into the usually elusive entertainment industry.

Likewise, creative individuals with a passion for the independent entertainment scene can take the i-Mix Independent Artist/Producer program. DJs, show control artists, entertainment producers, and Internet radio producers and hosts are just a few of the careers open to i-Mix graduates. Curriculum explores the business aspects and technical areas of theatrical performance utilizing the latest in lights, sound, pyrotechnics and a number of other effects devices centrally controlled or programmed and automated. To creatively market the new i-Mix program, the school has become an active sponsor of Vancouver events that support and foster the independent music scene, including the New Forms Festival ([www.newformsfestival.com](http://www.newformsfestival.com)), the 604 Hip Hop Expo and Summer Love ([www.summerlove.com](http://www.summerlove.com)). This expan-

sion in curriculum is also complemented by key articulation agreements with local and international institutions. Graduates of advanced recording arts programs at CDIS can transfer credits towards a Bachelor of Arts (Hons) in Sound Technology at the Liverpool Institute of Performing Arts (LIPA). Likewise, graduates can transfer credits to undergraduate programs at the University of Phoenix. "This is a fast-paced industry, where changes happen in the blink of an eye. It is also an industry that needs upper management professionals who are familiar with the entertainment industry, but who also have business and academic training. Graduating students need to stay active and expand on the new tools and skills they've just spent two years acquiring," explains Hartvig-Nielsen. "A university degree provides a unique edge in the entertainment industry."

New programs and initiatives at the school's Vancouver campus are only the beginning. October will see the official launch of the Center for Arts and Technology-Okanagan, bringing established curriculum in recording arts, digital film, animation and digital media to Kelowna, British Columbia. Located in the heart of the "Silicon Vineyard," the new campus will draw artistic students looking for technical skills to complement their talent, and instructors looking to share their experiences with the next generation of entertainment technology professionals.

Knowledgeable Program Advisors are always available to answer questions and talk about careers and industry trends, and can also provide a detailed explanation of equipment, financial assistance, application procedures and school policies. Call 1-800-661-1885 or visit [www.artschool.com](http://www.artschool.com) for more information.



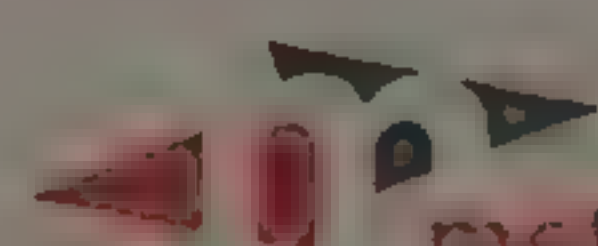


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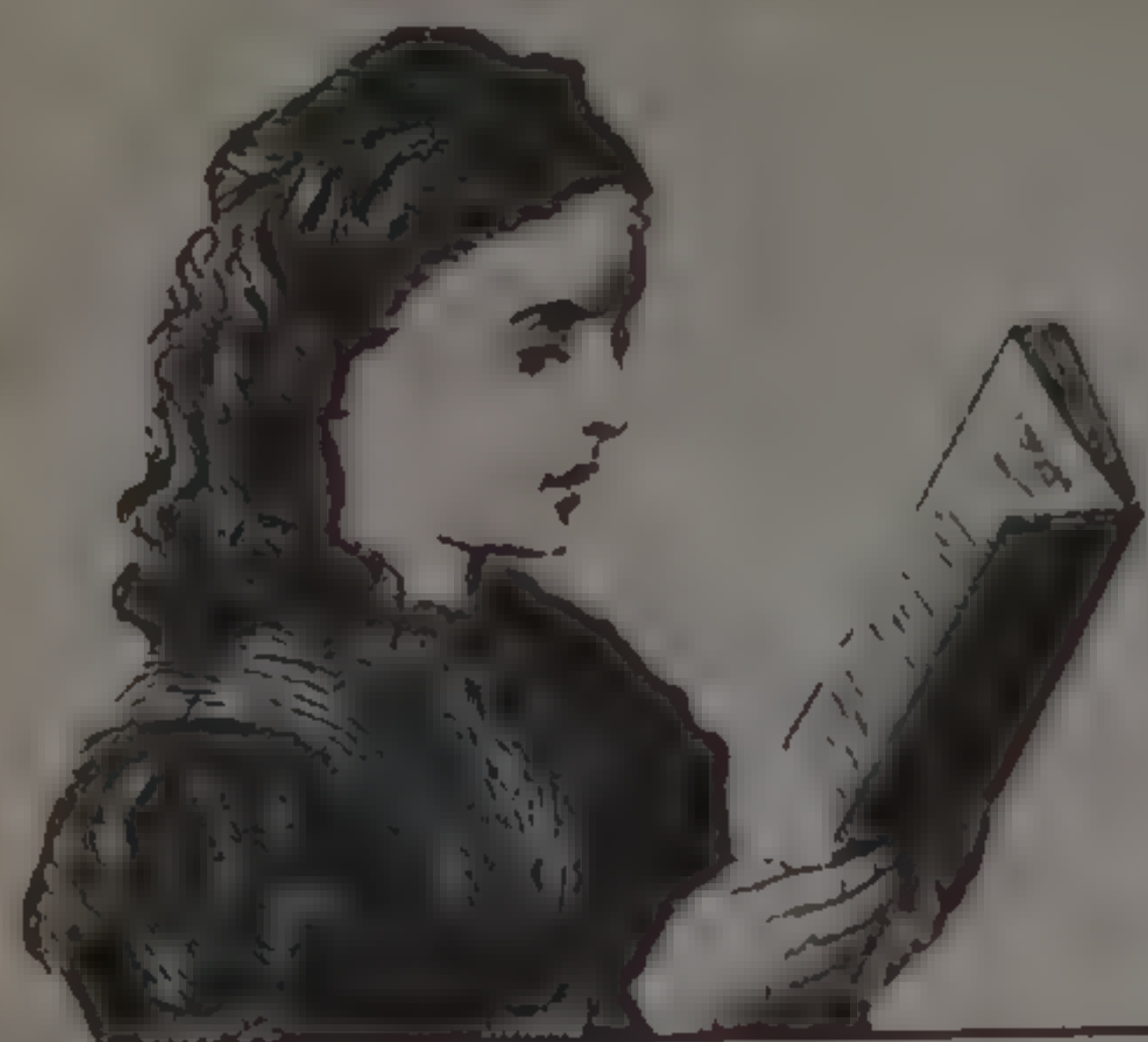


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Little more than a month ago, the Vancouver-based Centre for Digital Imaging and Sound (CDIS) officially announced the opening of a new high-tech arts and technology campus in Kelowna. Today, the Center for Arts and Technology-Okanagan is more than just a name on paper. A location is confirmed, curriculum is in place and staff have packed up their belongings for the pilgrimage eastward.

One CDIS veteran in particular is happy to be leaving the big city behind for the spectacular beauty of the Okanagan. Karl Hourigan, Assistant Dean at CDIS in Vancouver, recently accepted the position of Campus Director at the Center for Arts and Technology-Okanagan (CATO). Since joining CDIS as Program Manager in 2000, Hourigan has played a critical role in the development of new curriculum for the school's Recording Arts, Digital Film, Internet Broadcasting and Acting Programs. At CATO, Hourigan will play an integral role in launching the first programs to run this fall—digital film, X-media, animation and recording arts—with plans to extend curriculum to other CDIS programs as the school grows. When the CATO opens this fall, Hourigan will be the first on site to greet students at the door.

"We've been floored by the overwhelming enthusiasm the community has shown for the school," says Hourigan. "The serious applications we've received so far have demonstrated a phenomenal amount of professionalism and creativity."

With programs set to debut this October, there is already discussion about how to ensure students are getting the best training available. "As we grow we will constantly evaluate whether or not the school is working for our students. Because we are involved in the entertainment arts, there always has to be an element of fun in the educational mix. At the same time, we are training for a highly competitive industry that has difficult deadlines, long hours and the highest expectations. There is a lot of intensity, but there is also creativity and passion."

The school will be located in Kelowna's newest high-tech complex—the Landmark Technology Center. With one of the fastest Internet pipelines in Western Canada, the Landmark is a destination for

high-tech leaders. The 16,000 square foot CATO premises will include a state-of-the-art sound stage, digital film, character animation and visual effects facilities. One of the school's most impressive features is a professional recording studio designed in consultation with Ron "Obvious" Vermeulen. An industry icon, Vermeulen was instrumental in designing Bryan Adams' Warehouse Studio in Vancouver and legendary Producer Mutt Lange's personal studio in Europe. Extensive studios and labs are just the beginning, however. Planned features include a rooftop garden, lecture theatre, student lounge, gymnasium, indoor waterfall and a feature wall where students can hang their skateboards during classes.

The long-term goal is for CATO to become a contributing member of the greater community as well as a focal point in the Okanagan for entertainment technology and the arts. Part of the reason the school will do so well in the region, Hourigan suggests, is timing. He believes the valley is experiencing a cultural growth spurt similar to one Vancouver underwent a decade ago. He cites the development of Kelowna's largest entertainment venue, Skyreach Place. To date, the stadium has attracted big name acts such as Nickelback, Sum 41, Bryan Adams, Dwight Yoakam, Great Big Sea and other artists drawn to the area's entertainment scene.

"Kelowna's downtown core is being revitalized and business and community leaders are actively seeking ways to support the arts. They are carving out a cultural corridor, and the Center for Arts and Technology will fill an important niche in technology and arts-based training. Right now, no one in the Okanagan offers the type of training and learning environment we provide."

Local businesses also have an important part to play in the school's success. "We've had the opportunity to meet with some key industry representatives in the area, and they have all said they are looking forward to working with and hiring our graduates."

Until the school officially opens this fall, potential students should pick up more information or speak with a Program Advisor at the school's temporary storefront location in Orchard Park Mall, 2771 Harvey Avenue in Kelowna, or visit [www.artschool.com](http://www.artschool.com).

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only the academic upgrading they needed, but to do it in a manner that prepared them for the university climate while infusing Aboriginal culture and tradition. The success of this first UCEP prompted the creation of a second UCEP, open to all applicants who wish to attend university, college or technical schools. The courses were expanded to include the sciences Biology and Chemistry, and later Physics.

Many of our UCEP graduates have gone on to experience success at universities, colleges, and technical schools and are now working in careers that they once thought were unattainable. Previous graduates often return, like Vince Andrusiak



(UCEP 1998), to share their success stories with current students and staff. Vince recently attained his goals of a Bachelor of Management and a rewarding career. He says, "UCEP made a real difference in my life." A 2002 UCEP graduate William Thill, declares, "I left school at the ripe old age of 16 with no skills and a poor education; however, UCEP has changed that. I have the utmost respect for all the faculty and staff at Concordia (Gold Bar) who have prepared me for my next step—pursuing a BA and a Bachelor of Education (After-Degree)." The dedication and perseverance required by adults returning to school is evident in

Diane Raine's comments, "I am a wife, mother of two, member of the Louis Bull Band, and now a graduate of UCEP who made the daily trip from Hobbema. Through my determination, family support, and instructor encouragement I have been successful."

If you are interested in attending university, college, or technical school and need to upgrade your academic courses, are 21 years of age or older, and have English and math skills at the grade 10 level, completing UCEP can help you reach your goals! For more information about Concordia's UCEP, call 413-7804 or visit the web at [www.ucep.concordia.ab.ca](http://www.ucep.concordia.ab.ca).

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Construction Administration	6:00 pm
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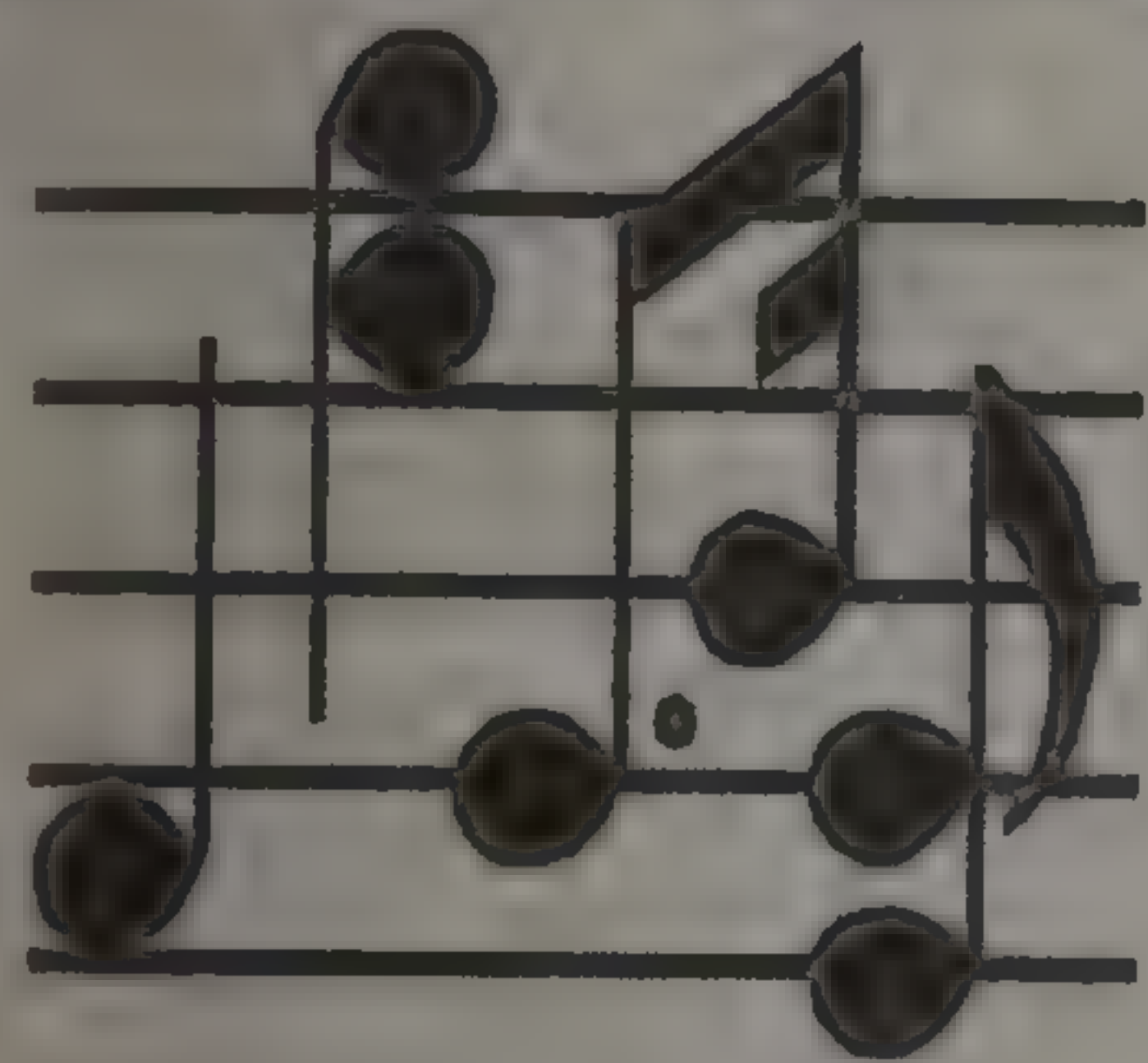


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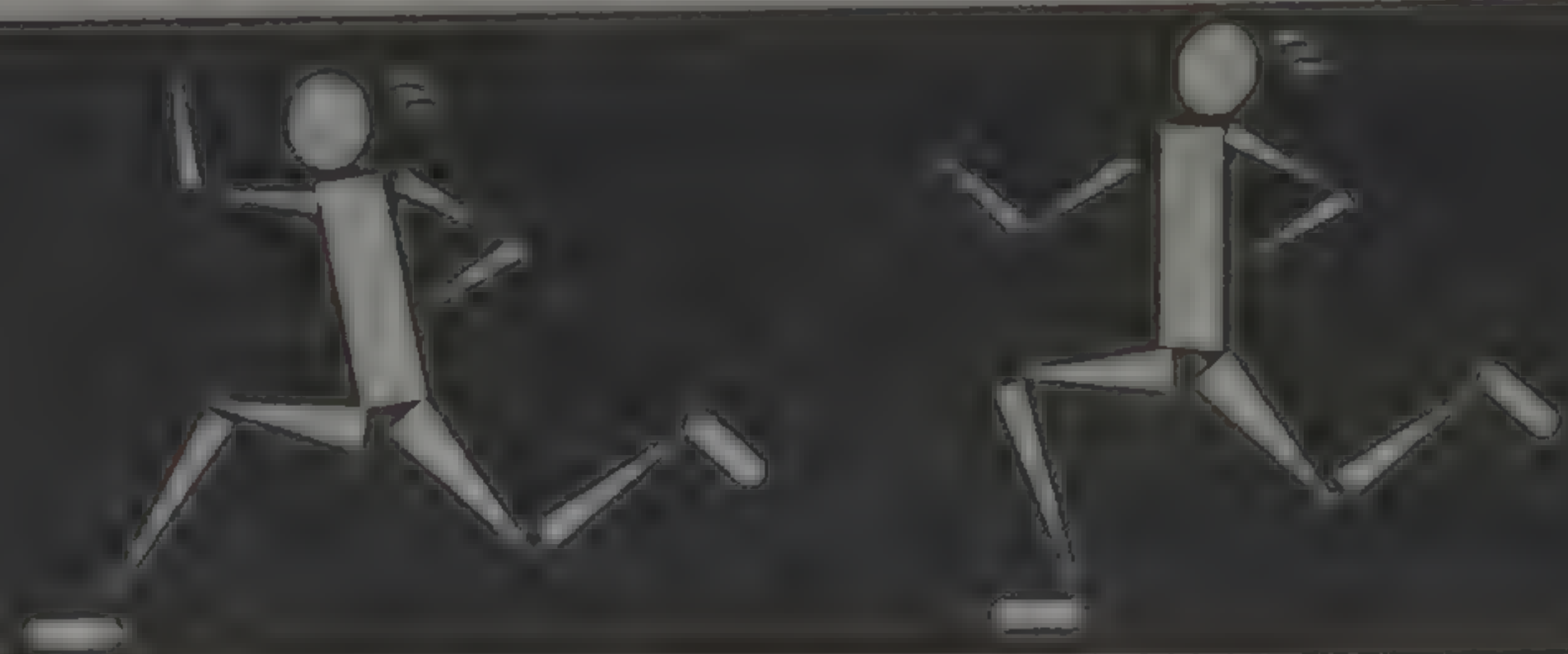
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## The net's best thing

### Online learning still on the books for Edmonton Catholic Schools

By SHAUNA KOZAK

It used to be that the dawning of September meant saying goodbye to daylight and hello to countless hours in a dingy, dusty classroom. Well no more. Thanks to our ever-increasing reliance on computers, getting a high school education has taken on a whole new meaning.

Computers and the integration of technology and the internet into the classroom are nothing new. Over the past decade, schools throughout Edmonton have been using the Web to enhance learning and broaden the educational opportunities for students. But thanks to Edmonton Catholic Schools' Department of Life-long Learning, students can now complete their high school education from the comfort of their own home.

Revelation Online High School was created by Edmonton Catholic Schools three years ago as a pilot project. The plan was to provide students with a more flexible education while ensuring all their curriculum

needs were being met, explains John Baldassarre, department head for the program. "Alberta is a front runner within Canada in the area of online learning. We wanted to get in on it and decided to develop the Revelation program," Baldassarre says. "The program is different from the traditional classroom setting because it is open 24 hours a day and can be accessed from anywhere you have a computer and internet connection. A course from Revelation provides students with the same learning opportunities with the same expectations of a regular classroom. The only difference is the classroom is where the student and his computer are."

### All class, no room

All the elements of a traditional classroom education are still there—a teacher who can answer questions, students to discuss topics with, projects to work on, assignments to complete, tests, notes, textbooks and due dates. What's missing is the 8 a.m. to 4:30 p.m. classroom setting. With over 20 high school teachers and more than 25 courses, Revelation offers a blend of core and complementary courses at the Grade 10, 11 and 12 levels. Revelation offers interactive learning with a vir-

tual classroom. All courses are semestered and paced by the instructor with a delivery approach that fosters interaction among students and their teacher. Last year the program hosted 225 students, Baldassarre explains. Registrations for this year are still coming in.

"This program benefits students who are in a different situation," he says. "Those who physically can't make it to school, those who are ill and need to work from home, those who have timetable conflicts and those who have been removed from the traditional classroom setting because of behavioural problems. Even adults who want to upgrade a course but don't want to sit in a classroom."

### Midnight express

Needless to say, Revelation Online makes the life of the average high school student very different. Records from last year show that the majority of students logged on and got to work around midnight. That leaves a whole lot of extra time to explore other opportunities. "Students who are taking classes in a regular classroom setting but who

### education

want to upgrade a particular course have the option to take it at home," Baldassarre says. "With the inclusion of interactive video, a chat component and video conferencing, the program offers students a chance to be in charge of their learning while providing them with a quality education."

The face-to-face component is not lost. All courses are designed to include several opportunities for student-teacher interaction. This includes a weekly log that is sent to a designated teacher, contact via phone and email as well as in-person meetings when necessary. "A teacher facilitates the learning," Baldassarre says. "He or she sets deadlines and provides the students with the materials and pathways to learning. All Revelation courses are accredited high school courses. They are no different than a course taken in a traditional setting for credit. A lot of parents are encouraging their children to take even one or two courses to help prepare them for university. Over 13 post-secondary institutes in Alberta use the same online delivery software that Revelation uses. This means that students who take an online course will be able to move into the same learning environment that they would be participating in during their additional learning years." ☐



# Homework bound

Does homework actually help students learn?

By JOHN BUELL

As another school year begins, North American schools are going to be tested like never before. Standardized testing is a growth industry. And administrators and teachers, themselves now under the gun, are turning to an old remedy: ratcheting up the homework. Unfortunately, this conventional medicine may be doing more harm than good.

Educators and much of the public like to think that lengthy homework makes sense: It's well tested and, besides, it's what everyone is doing worldwide. No wonder Canadian businesses lose jobs to Japanese, Chinese and Korean firms. Their schools are strict and they study harder.

Yet every element of this familiar scenario is outdated or debatable. North American students don't always lose the "educational Olympics." They have been world leaders in reading. Even in math, where results have been less satisfactory, blaming deficiencies on homework is unwarranted. Japanese schools spend up to 25 per cent more per teacher on professional development and resources than the U.S., make better use of the existing school day, and rely on elaborate after school programs.

## I'm learning Japanese

It is also curious that North American educational and business leaders embrace longer hours just at a time when even Japan has growing doubts about its work and school practices. Some of its business and educational leaders now concede that workaholicism is not merely a psychological problem but a barrier to innovation and creativity. Japanese production line workers may be more facile in using math than in redesigning existing products or national economic priorities. Many Japanese leaders now worry that these workers spend so much of their lives in narrow cognitive tasks that they are unlikely to be broadly creative. Even the Japanese educational ministry now recognizes that the rigid emphasis on long school hours must be re-examined. Perhaps our most significant gap with the Japanese is our unwillingness to open similar questions here. If homework were a prescription drug, it would face a recall.

Harris Cooper, a respected scholar and long time homework advocate, has admitted: "The conclusions of past reviewers of homework research show extraordinary variability.... Even in regard to specific areas of application such as within different subject areas, grades or student ability levels, the reviews often directly contradict one another." Cooper is forced to conclude that for the elementary grades: "Teachers

should not assign homework to young children with the expectation that it will noticeably enhance achievement. Instead, teachers might assign short and simple homework to younger students, hoping it will foster positive, long term educational behaviors and attitudes." Cooper provides no extensive studies or documentation to defend his hope.

## The Maine problem

Research conducted by a colleague and me in Maine, however, shows that extensive homework assignments have played a major role in school dropouts among disadvantaged families. In interviews with high school dropouts as part of a study for the Maine Department of Education, we asked students if there was a moment when they knew they were going to drop out of school. Every teenager cited tales of the crushing burdens of homework in the context of inadequate housing, educational resources and adult assistance.

If homework is no answer to our educational dilemmas and may even exacerbate inequalities, this is no excuse for "dumbing down" public education. Schools can and must do a better job, but punishing regimes for the children are not the way. Studies both in North America and Western Europe provide far more support for other ways to improve education. Smaller class size, an emphasis on teacher training and development, and robust preschool programs have all delivered more consistent gains than intensifying homework.

Contemporary learning theory tells us why. Learning theorists now recognize that not only do students progress at different ages, they also do not all go through one invariant set of stages. Just as not all students are naturally right handed and should not be made to write in this fashion, distinctive learning styles are developed and may well persist over a whole lifetime. In such a context, the imperative to gear academic exercises to the particular limits of the individual child becomes even stronger. Small class size is crucial, and both class organization and homework must be rethought.

## A modest proposal

A modest amount of independent work, say two hours a day, is appropriate for high school students, but all children should have equal resources for such independent work. Teachers or other adults with appropriate skills, resources, and experience should be paid to assist our children in independent projects that would advance their learning.

Nonetheless, even high school students shouldn't be forced to labour more than 40 hours a week. This goal, established more than 60 years ago for adult workers, is now regarded as passé. The long hours parents now work is often cited in defense of increased homework for our children: Children must get ready to work long adult hours. Parents and children pay

a high price for this cavalier or even celebratory attitude toward work. Loading more work on kids and parents won't encourage educational excellence or prevent children from watching mindless television.

Only a culture that learns to value the free time that parents and their children spend together can enhance education and family life. The

unstructured time parents and children have for hobbies, recreation, religion and visits to relatives plays a key role in fostering children's creativity, self-discipline and emotional development. Homework Intensification is an obstacle to such development and serves as a cheap but ultimately counterproductive response to our educational and economic crisis. ①

John Buell is a columnist for the Bangor Daily News. His most recent book, *The End of Homework: How Homework Overburdens Children, Disrupts Families, and Limits Learning* (with Etta Kralovec), has just been re-issued in paperback by Beacon Press.

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The Alexander Technique does not involve exercises, therapy or spiritual healing techniques. It does not rely on manipulations or manual healing techniques. Rather than looking at the body as a set of separate "parts" of pressure points to be individually "worked on," a skilled teacher guides a student through movement, observing and working with whole patterns of coordination, which include tension and postural patterns, how a student thinks about moving, and active movement itself. Students participate in this process, learning to apply their own intelligence to change habits effectively.

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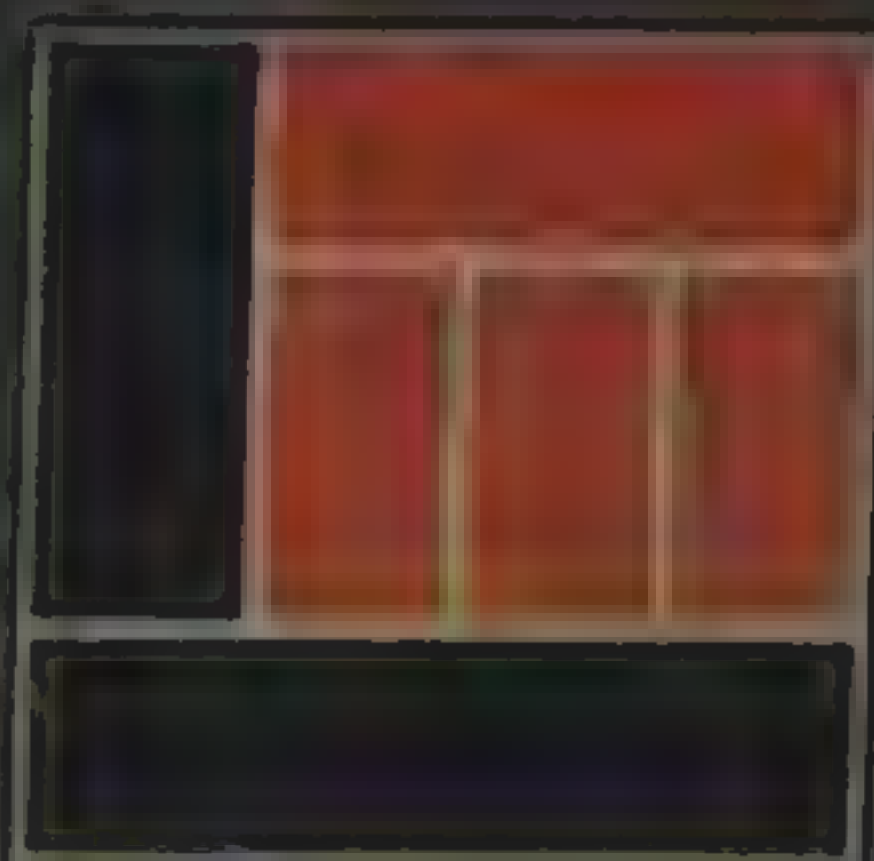
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# American school going to the dogs

Allegations of racism in classroom drug search

By PHILIP SMITH

Wagner Community Schools in southeast South Dakota were accused this month of running a suspicionless drug search by a police officer with a German Shepherd, accompanied by a school principal. The ACLU filed a lawsuit on behalf of 17 Native American students, ages six to 17, who accused the school board and local police department of terrorizing them and violating their rights during two separate "lockdowns" in May.

The ACLU lawsuit alleges that at the point the dog was running around the classroom uncontrolled, and six-year-old students, who were informed not to make any sudden moves that could provoke the dog to bark, became terrified enough to run away. One 11-year-old girl, Kayedee De Verney, who had been injured by dogs twice before, begged her mother every day for two weeks not to send her back to school, terrified that the dog could hurt her, the lawsuit alleges. Her mother tried to convince school officials to let her know when the dog would return, but was refused and told by the school principal that the dog may return in the future.

## Shooing the pooch

Already frightened students were subjected to personal searches in which the dog sniffed them closely and occasionally touched them; one student, though he was instructed not to touch or even look at the dog, punched and kicked the dog, according to the complaint. During the lockdown, students missed at least 45 minutes of class time that was never made up and were not allowed to go to the bathroom for over two hours.

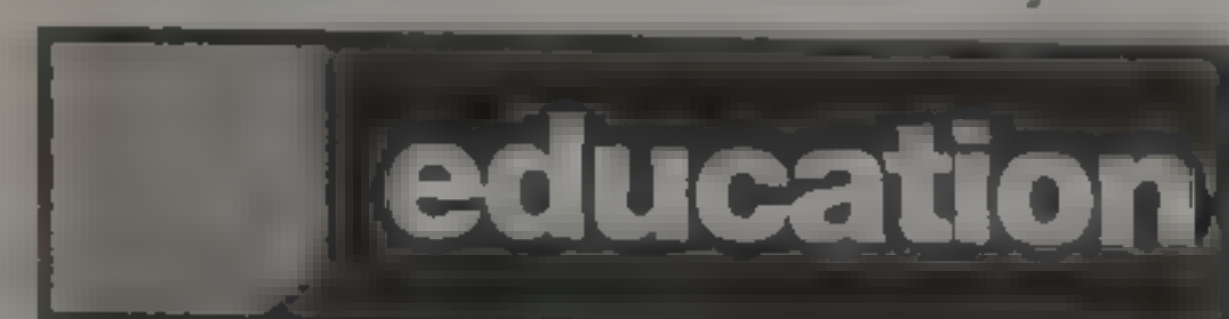
This incident could only occur in an environment that places the on drugs over common sense," says Graham Boyd lead counsel for the ACLU's Drug Policy Litigation Project. Boyd criticized this type of search for lacking focus, violating students' rights and being ineffective. He said that locker searches are much less intrusive and more likely to uncover drugs, which were found in this search.

Boyd Cotton, legal counsel for the schools, said personal searches are necessary because the administration had received complaints from a third grader and a sixth grader about the presence of drugs in the playground, which would indicate that the drugs were kept on the person not in their lockers. He cited a recent survey of Wagner students which found that 33 per cent of all children in seventh grade

and above and 40 per cent of all children up through 6th grade felt that drugs were a problem at the school.

## The white side of the tracks

Jennifer Ring, executive director of the Dakotas chapter of the ACLU, questioned the motivation for the search, saying it was unreasonable to "expect drugs to be in the possession of kids this young." Ring said the search would not have occurred in an area without a large Native American presence in a school system



with only white authorities. Though 40 per cent of students in Wagner are Native American, the school board is completely white. Ring said she believed unfounded prejudice toward Native Americans fueled drug-related fears that provoked the search. Boyd said that the searches were probably symbolic, to show that the school was hard on drugs.

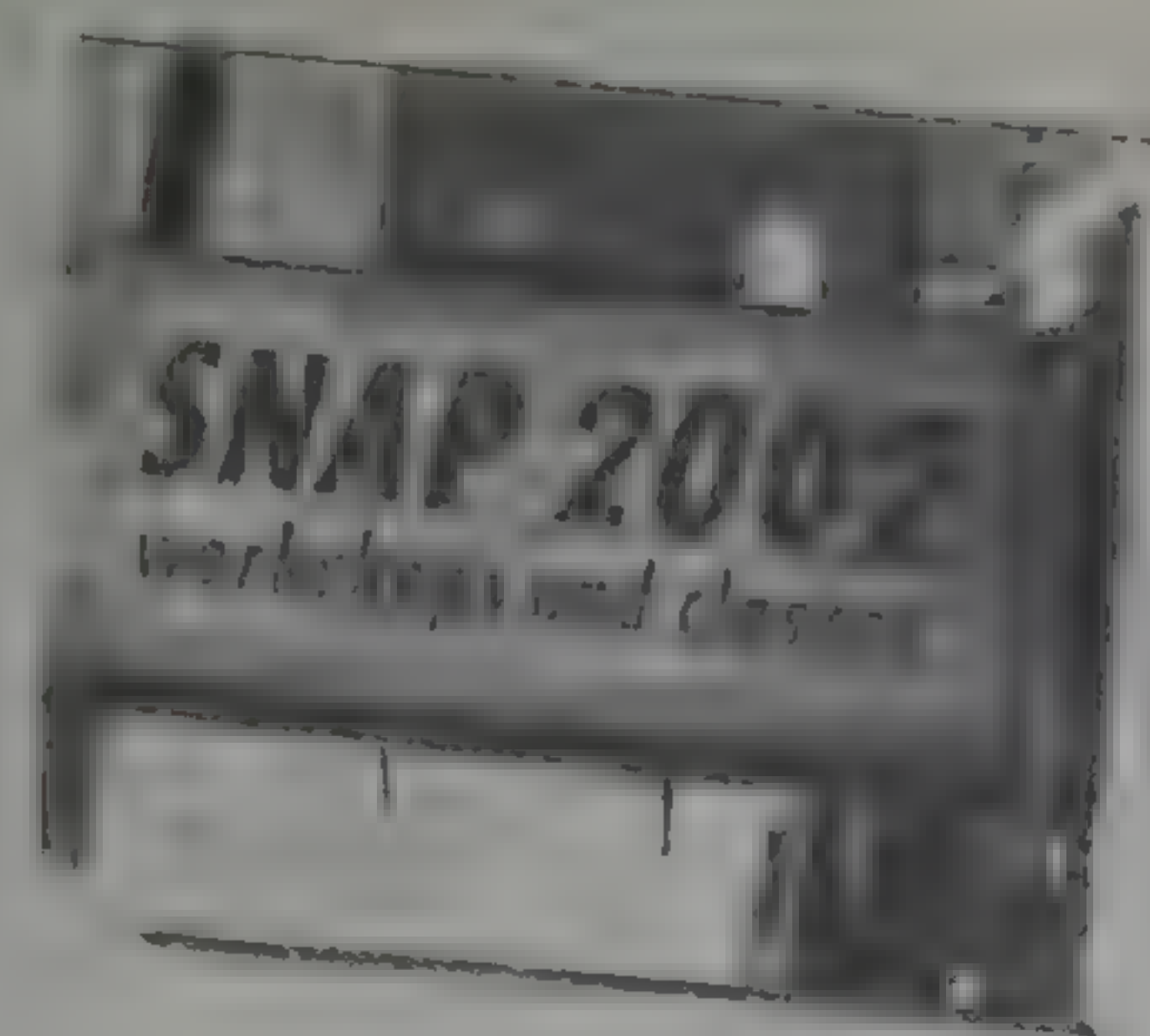
Cotton vehemently denied any allegations of prejudice. When asked if racial bias may have played a role in the searches, he replied that its role was "absolutely none." Upon mention of the racial disparity in representation on the school board, Cotton asked unresponsively, "How come the 17 plaintiffs are all Native American if all students had the same search?"

Cotton contested many of the

allegations in the ACLU suit. According to Cotton, dogs were not allowed into classrooms with students in kindergarten, first or second grades. The first four plaintiffs were in those grades and these students made many of the more pointed allegations, including that of the dog running around the classroom unrestrained. He also claims that two of the listed plaintiffs were not present for the searches. Denying the incident in which one child soiled himself, Cotton says that no teachers were able to substantiate the claim.

According to Ring, though, the search was intrusive and would have been unconstitutional even if carried out only on high school students. Darrell Rogers, National Outreach Coordinator for Students for Sensible Drug Policy, slammed the drug dog searches. "SSDP condemns the action of Wagner's school board and police department for turning places of education and trust into those of fear and embarrassment," he said. "SSDP believes that the best roads to decreasing the harms of drug use would be to build a sense of trust between teachers, students, parents and administrators."

The ACLU's "primary goal" in the lawsuit is to ensure that this type of search is not repeated in the school, though damages may also be sought, said Boyd. Cotton said that "an agreement has been reached in principle not [to] utilize the dogs in occupied classrooms until litigation is settled." □



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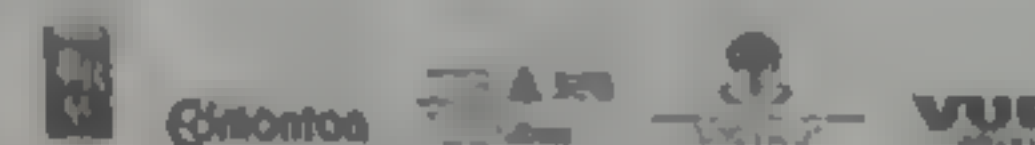
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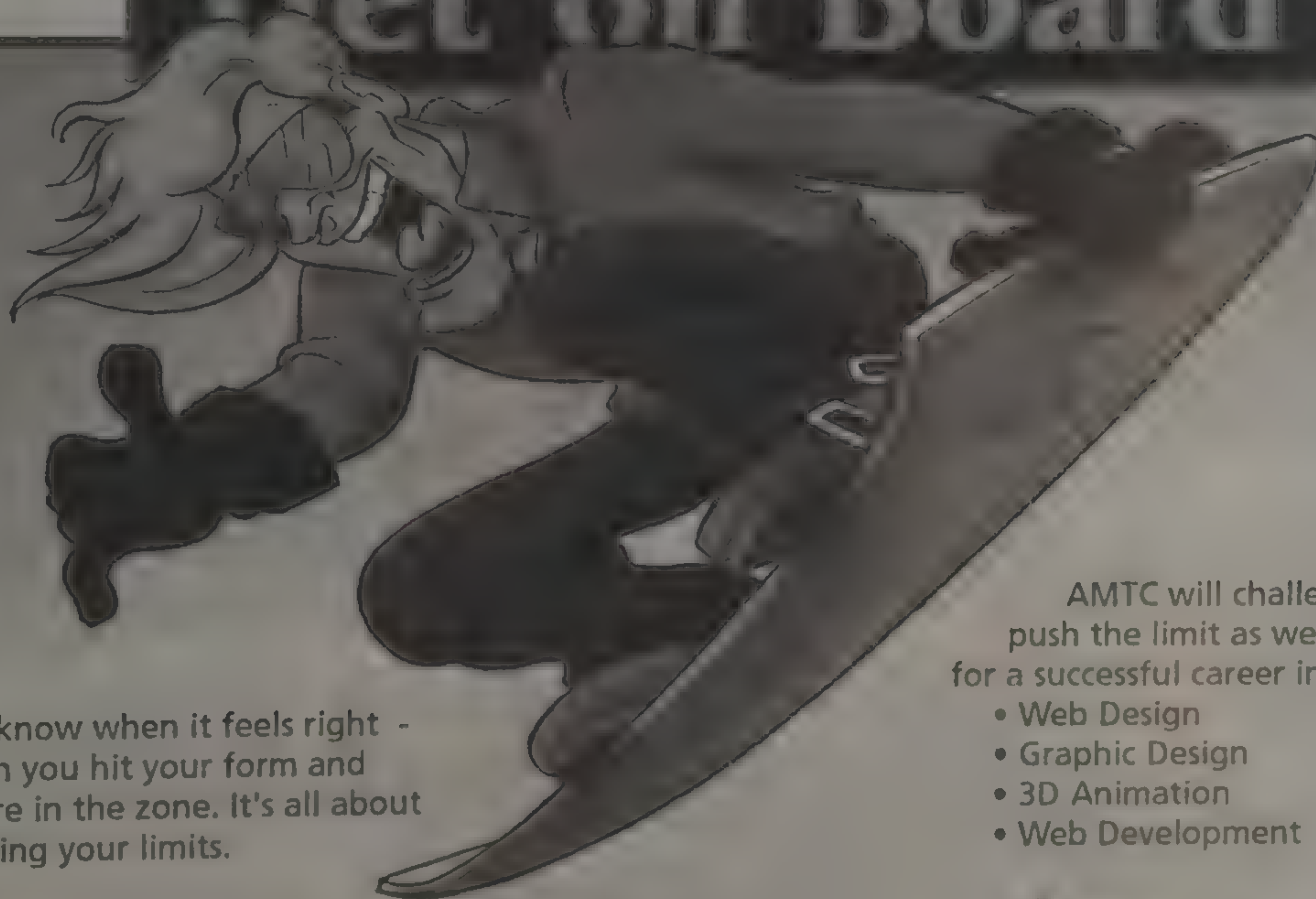
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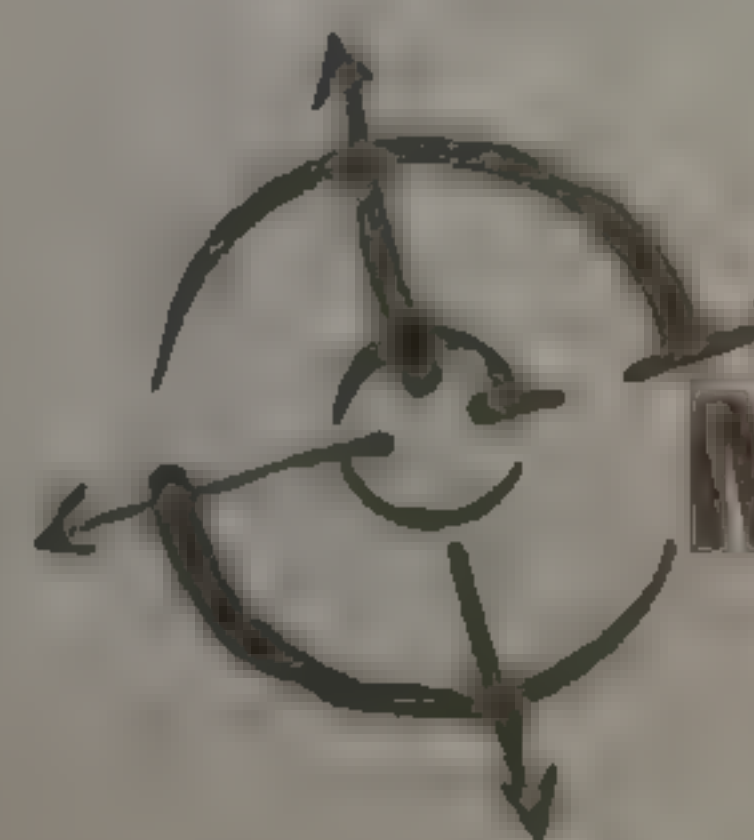
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# Shove it or love it?

If you take that job, make sure you can handle school needs

by SHAUNA KOZAK

To work or not to work—that is the question. For some university and college students in Alberta, the past four months have spent doing everything possible to save the money needed to fund their education. But for many, September brings the realization that, despite the endless hours of pumping gas or slinging fries, it is still tight.

"The only thing left to decide at this point is whether to do what you can to make your money last as long as possible or to get a job and work while you go to school," says Danny Garbier, a fourth-year business student at the University of Alberta. But according to Garbier, making the decision to work during the school year is not an easy one. "Going to school full time is stressful. Adding a part time job on to that is not the best idea in every case. You really have to be focussed and keep a careful eye on your time and the amount of stuff you are piling on your plate. It's easy to get caught with too much to do and not enough time. There definitely is a balance to be found. I have realized to avoid working during the school year by making my money stretch as far as possible. I personally can't think I could fit a job in and still do my schoolwork justice."

## Nobody's malt but your own

For some people, working a part-time job through the year is the only option. When the summer funds run out and there is still rent to pay, food to buy and the occasional malt to consume, the money has to come from somewhere. But heading off to work a few hours every week does not have to spell doom for your education. According to Jocelyn Crocker, program assistant with the University of Alberta's Health Education Program, the key to success is staying healthy and keeping stress levels in check.

"A lot of times when we try to do so much we wear ourselves out,"

she says. "There are several things we can do to stay healthy. The first is stress management. The key is to strive for balance in our work time and our study time." It's not reasonable to expect to cram a seven-hour study session in the night before a final exam after spending the day in class and working a shift and the local supermarket. According to Crocker, this kind of schedule has disaster written all over it.

"Many students don't realize that our bodies require eight hours of sleep on a regular basis to be able to study and learn properly," she says. "Students need to manage their time properly so they can do all that they need to do. They also need to set boundaries and learn how to say 'no.'" This means that if you do choose to work, you need to know when you are spending enough time behind the checkout counter.

## Sickened sight

"Students have to change their attitudes and start striving for perspective," Crocker says. As a student, she learned this lesson herself firsthand. "Two years ago I had pneumonia and got really sick. That was a sign for me that I was doing too much and had to learn how to say 'no.' It was a big signal for me that I wasn't balancing my time or what I was doing. You can only stretch yourself so thin before you get sick."

Making the decision to work or not to work is a personal one but, as Garbier stresses, no matter what you decide, the key to staying sane is organization and making time for a little relaxation. "I always plan out in advance the projects and exams I have. This way you can stay on top of things without stuff creeping up on you. I also make sure I take the time to relax and hang out with my friends."

While the social aspect of a post-secondary education may seem obvious, Crocker says too many students get so consumed by their jobs and their studies that the fun gets lost. "Taking the time to unwind and have some fun is very important. It gives you a chance to walk away from the stress for a while and take a break." Whether it's spending a night chatting over a few drinks, taking in a movie or just walking around campus, the value of a little well-earned down time is immeasurable. ☺



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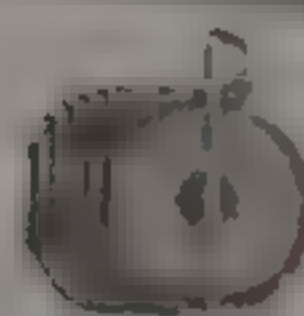
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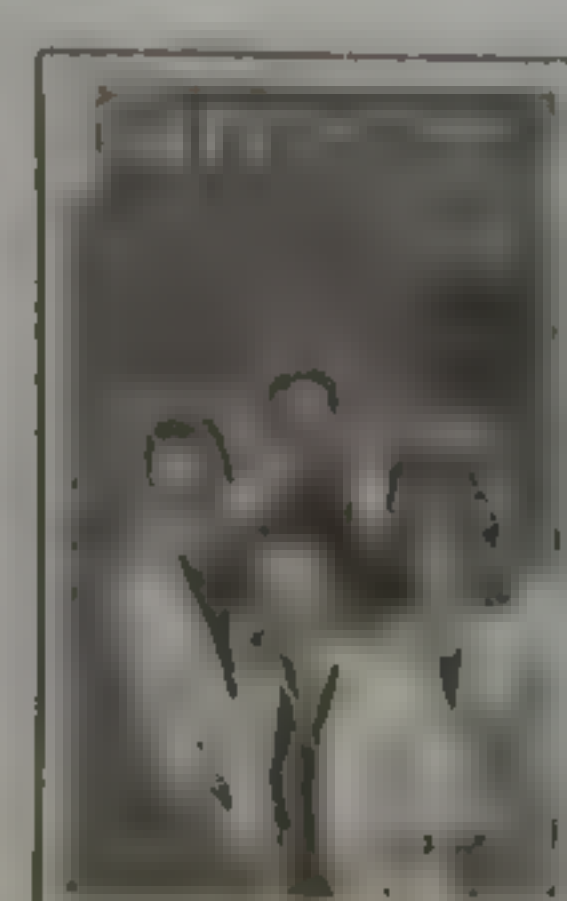
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# Computation combinations

When should junior get his first PC?

BY SHAUNA KOZAK

**S**heri Ross is getting ready to send her son off to kindergarten. She has done her research, picked the best school for his needs and talents and is working to do all she can to ensure he is ready for the education road ahead. But does being prepared include rushing out and buying a home computer?

According to Stuart Wachowisz, the director of curriculum and programs for Edmonton Public Schools, there is great debate over when to introduce computers into a child's learning. "There are two schools of thought with this issue," he says. "If you look at countries like Germany and Japan, there is very little use of

computers in schools until students are older. In Japan specifically, most times they are not used until students are out of school and yet the overall level of education and technological understanding is very high."

Pointing to the other end of the spectrum, Wachowisz says some people believe computers need to be introduced as early as possible in order to enhance learning. "There is," he stresses, "very little evidence to prove this. Here in Alberta there is the Inte-



grated Communications Technology curriculum that is intended to introduce computers and technology into regular study. It is dealt with in Grade

1 but there is certainly no requirement for parents to rush out and get a home computer at that age. Schools are equipped with what is needed."

### Alphabet stoop

"I want to make sure I have what my son will need for school, and if getting him on a computer is what it takes then that is what I will do," Sheri Ross says. "Spending time with him, teaching him to say the alphabet, to read and write, are very obvious, but it is hard to know when to

bring the other aspects into it."

Wachowisz says parents should be concerned with providing their children with the basic skills and knowledge they need in the real world. "It is far more important for kids to know how to format a page with a pencil and paper and how to read from a printed page. These are the skills parents should be focussing on at an early age—they need to develop good manual skills."

By the time a student hits Grade 7, access to a computer outside of school may be an asset. But Wachowisz says parents still do not have to rush out and buy a computer. "Let's face it, not everyone can afford a new computer. As long as a student has access to a computer, they will be able to do what is needed." ☺

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# Imagination arts 101: multimedia, music and you

Creating masterpieces or just a bit of mayhem may be a matter of opinion when it comes to art, music or technology, but bringing multimedia and music professionals can find all three in the Kootenays.

If students could give a program a middle name, this one would be called *Attitude*. Officially known as the Department of Multimedia Production and Design at Selkirk College in Nanaimo, British Columbia, many unofficially acknowledge this program as the most far-flung on the off-the-wall conservative spectrum. And not on the conservative side.

The 2002 year-end show exhibited a trend in animated exploding body parts, for example. And there was the use of digital photography and extreme close-ups to tell a moving personal story. Those drawn to the new media arts of computer gaming, digital video editing, web or print design and interactive software applications tend to need access to technology most of their waking hours. This program offers a 10-to-one student to teacher ratio, a one-to-one student to computer ratio, and a computer lab open from 7 a.m. to 11 p.m. every day. No sharing computers, guaranteed computer access, tons of help from teachers.

When you think about it, it's sort of inevitable. Throw 50 students together on computers in a lab for hours on end every week, and watch them bond. Add instructors with top-of-the-line industry experience ranging from computer animation to video production to graphic design. Give them the latest software and digital equipment. They teach new media skills to dedicated technophiles. What do you get? It's nearly a recipe for *Attitude*.

You also get prepared for work in new media any way you like it: as a contractor at home, working for corporations or for small start-up companies. Or starting up your own company. The bonus is the small town outdoors lifestyle, the affordable accommodation and the tuition.

The Selkirk College Multi-Media Production and Design Program is a two-year diploma program specializing in digital arts, covering web design, digital video and audio, CDROM and CD authoring, traditional arts and media arts. For more information call 250-368-5236 or check out <http://www.mpd.selkirk.bc.ca>.

When the Be Good Tanyas landed a recording contract with Sara Vaughan's Nettwerk Productions, their talent was backed up by real-world training. They once made a living by busking, but now they are touring and recording their music, having perfected their craft at the Selkirk College Music Program in Nanaimo, British Columbia.

"We're different from other music schools, our students can play any instrument in any tradition they want," said Mark Spielman, Music Department Head. "We have a lot of form of teaching we apply to

any music they want."

This program helps you create a career in the music industry. Almost as important, it helps you understand how to hold on to your artistic ideas. Many musicians are not interested in signing away the rights to their music, which means working for independent labels outside the Sony/Warner Bros/BMG neighbourhood. It also means they need to learn self-recording and self-marketing skills.

One of the few music programs that teaches musicians to be recording engineers, the Selkirk College Music Program believes musicians make better engineers. Working with the College's state-of-the-art professional recording system prepares musicians to work in any digital recording environment. Home to a brand new high-definition Protool hard disk digital recording studio with a Procontrol virtual mixing console, the program's studio "looks something like the Starship Enterprise," said Spielman.

More than making music as a recording artist, musicians in this program also learn the technical and artistic techniques behind making music for the film, radio and television industries. Two of the program's instructors continue to work in these industries, drawing on industry experience to train their students.

The two-year program takes on 45 new students every fall—each student has a good understanding of music theory and the ability to perform on an instrument. Auditions for admission are held once per month, beginning in February of each year.

"Nelson is known as the Arts capital of the Kootenays," Spielman said. "This is a great place to live while learning the applied practical skills a professional musician needs." With a number of cultural and social events planned every year by numerous organizations, there is good potential for performance opportunities and paid bookings.

Like the *Music Feeds* show, a yearly offering by students and the community to raise money for scholarships and bursaries. Part of the Selkirk College Foundation's yearly festival, *Music Feeds* is a chance for students to showcase their creative talents.

The program was a great stepping stone for the Be Good Tanyas, who have just wrapped up a tour of the United Kingdom, and released a new album through Nettwerk Productions. ([www.begoodtanyas.com](http://www.begoodtanyas.com)) The Selkirk College Music Program is taught on the Tenth Street Campus, one of four campuses of Selkirk College. For more information, call 250-352-6601 or check us online at <http://www.selkirk.bc.ca/music/>.

But Selkirk College is not just about art and computers. Tasting the ripe fruits of creativity, the Selkirk College Professional cooking program is adding a second line in January, 2003 because of the demand for professional cooks in the tourism industry. Golf course, ski resort and hotel managers are also in demand, and Selkirk College offers golf, ski

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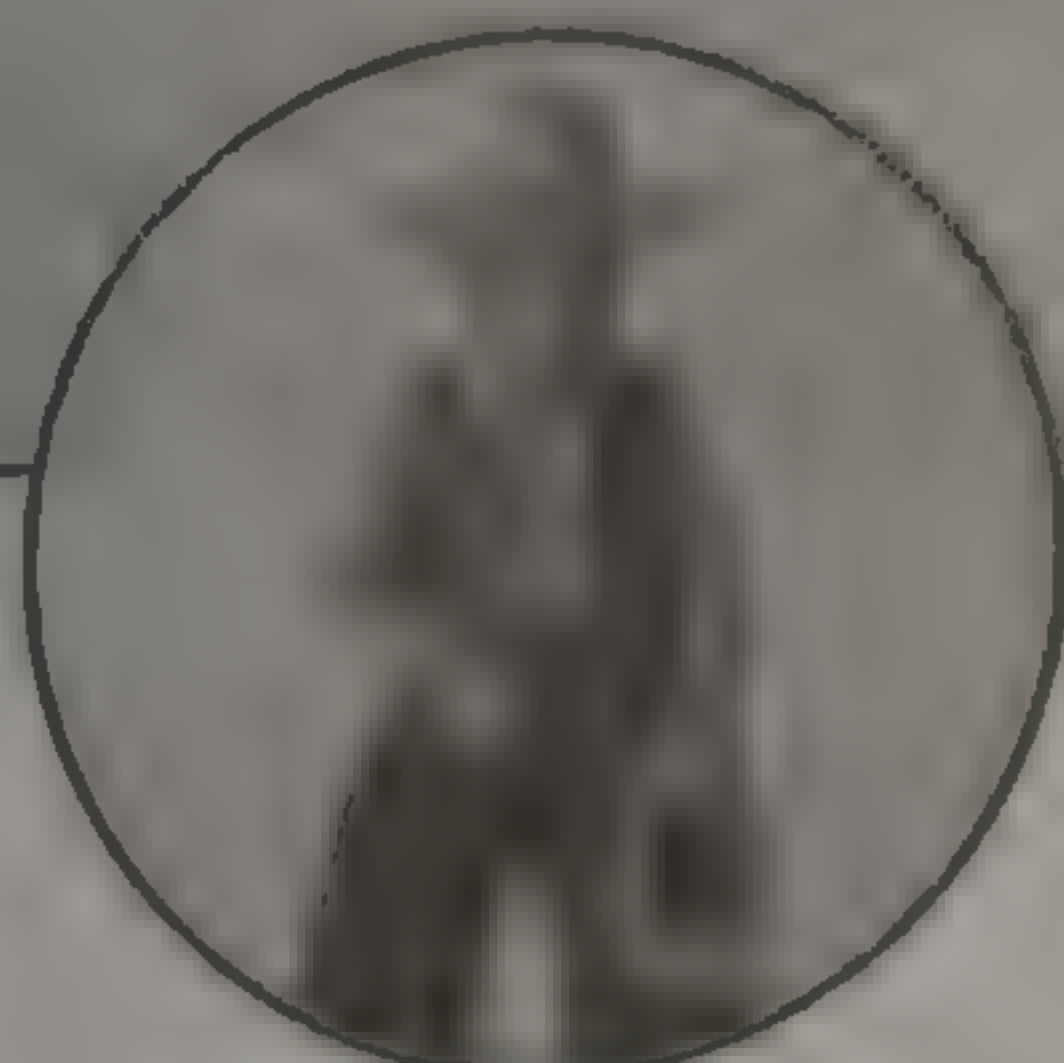
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# There's no "I" in handicapped

Alberta's youth learn about special needs education

By NEIL PARMAR

**A** growing group of young adults are redefining what it means to work with those once seen as society's outcasts and branded with the labels "handicapped" and "retarded." Surprisingly, many newcomers to the field of special needs are barely 20 when they begin training as support workers for people with mental and physical disabilities. Their greatest conflicts rarely arise with the people they look after however, as facing their own fears and prejudices become the most difficult obstacle to overcome.

"I was always afraid of people with disabilities," admits Debbie Soetaert, who works at Independent Counseling Enterprises (ICE), which operates over 50 group homes for people with disabilities in the Edmonton area. "I was afraid of them because they were unpredictable and I knew they weren't 'normal.' When people couldn't speak properly, and I couldn't tell what they were saying, I would agree with them just to make them go away."

Three years ago Soetaert confronted her fear of people with disabilities and made drastic changes to her education. She made her decision before ever working with anyone who had a disability. First she transferred from Grant MacEwan Community College to the University of Alberta, and then she switched her program from psychology to recreation administration with a pattern in special populations, and then she finally became a counselor at Camp Health Hope & Happiness (He Ho Ha) two years ago, a summer camp for the disabled.

## ICE to see you

This past summer, Soetaert began working for ICE, where her responsibilities included everything from helping clients get dressed in the morning to cooking meals for them throughout the day and providing social support in community outings. She says it's a varied field in which some people have lower-level mental disabilities and only need help with simple things like grocery shopping or paying bills, while others are confined to wheelchairs and require assistance being fed or cleaning up after going to the bathroom.

"People always tell me you

have to be a special person to work with these people, but I disagree. I think anyone can do this if you just open your mind, throw yourself into it and keep reassuring yourself," says Soetaert. "It may seem tough or embarrassing at first when you make a mistake, but imagine being the other person who's forced to rely on your help everyday of their life."

While Soetaert admits to almost quitting after her first week at Camp He Ho Ha due to the stresses of catering to the needs of so many people, she soon found that each week became "unpredictable in a good way" as she bonded with the campers and had to watch them leave for home. From then on she was hooked and ended up working at camp for two consecutive summers.

## Seba? D'oh!

Camp He Ho Ha, which is located on Lake Isle near Seba Beach, accepts every disability from children with Down's syndrome to seniors with cerebral palsy. It's the largest of its kind in western Canada and welcomes more than 700 campers each summer. In addition to home cooked meals and 24-hour support, every facility is wheelchair accessible, says Soetaert, including an indoor swimming pool, a mini

golf course and a ropes course surrounding a massive climbing wall.

"It's a place campers can go to where they don't feel different or out of place—there aren't many places like that for them," says Stephanie Vermeulen, last year's camp nurse. Vermeulen, 25, began working with patients who suffered from major physical injuries at the university hospital upon her return from camp. She says the two jobs

## Goals tendered

Others agree with Vermeulen but believe an individual must achieve smaller goals before larger societal ones are attainable. "Society has such high standards as to what's normal but you have to look at it individually and see what is the highest standard a particular person can reach," says 20-year-old Emily Chan, who works with

Autism Partnership and attends the U of A with hopes of teaching special needs children some day.

Although Chan finds kids who have autism particularly fascinating, she says they shouldn't be categorized as

living in a secret world because once their ability or behaviour is displayed, they open up and communicate in their own unique way. Chan works at connecting with her clients in order to limit their number of "self-stims," acts like rocking back and forth or hitting oneself to increase stimulation. She advises newcomers interested in any kind of support work to just "jump into it" and watch their own personality change. "You'll find you go from being completely self-centred where everything in your life revolved around you to putting other people and their needs in front of you," she says. "You don't even mind—it's just what you have to do." ☐

**"Society has such high standards as to what's normal, but you have to look at it individually and see what is the highest standard a particular person can reach," says 20 year-old Emily Chan**

are similar in that both her campers and her patients wished they could participate in activities they enjoyed prior to their accidents, but sometimes felt they couldn't due to discrimination they encountered in the city.

"We've come a long way but I still think we need to be more tolerant and sensitive in how we treat individuals with disabilities," Vermeulen says. "Cashiers need to realize that there are learning disabilities... the service industry needs to learn how to communicate effectively and take orders from people in wheelchairs... [and] even bars need to have better wheelchair accessibility."

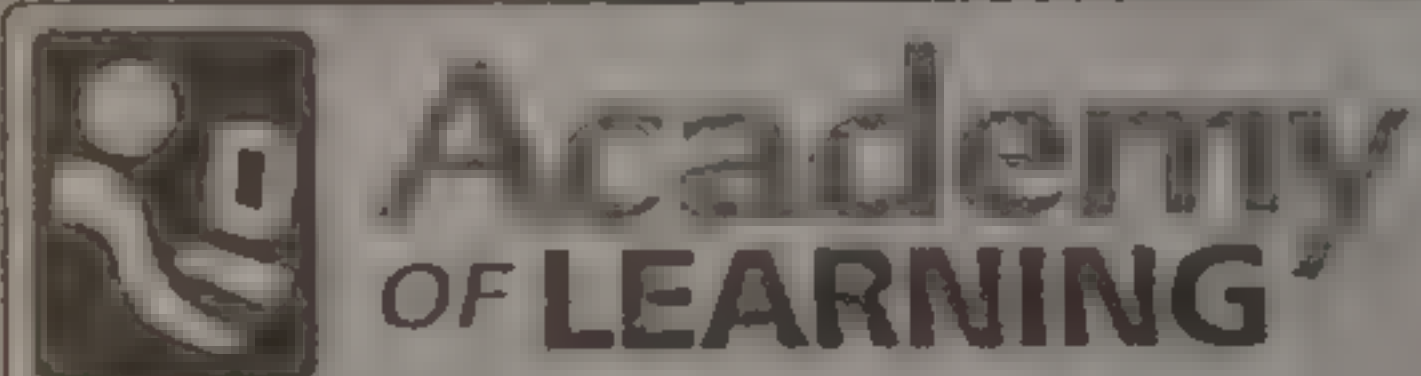
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# music

## Yankee comes home

Wilco survives personnel, label chaos to deliver one of the best CDs of 2002

BY DAN RUBINSTEIN

Band makes record. Band's record label rejects album and demands dramatic changes. Band says "Screw you!" and severs relationship. Band seeks new label. Band receives more than 60 offers for "commercially risky" record. Band releases album through a different label. Band tries to move on....

Without changing a note, band is in glow of rave reviews and big sales. Band garners unforeseen attention because of its compelling story. Band tries to move on.... "Yeah, we're all pretty tired of talking about it," Wilco bassist and lead vocalist John Stirratt says. "The group's epic struggle to release *Yankee Hotel Foxtrot*, a story that's been repeated so many times it's become part of music industry lore. But on the phone from his hotel in Chicago, where Wilco has performed a pair of triumphant shows before beginning its western leg of its tour, Stirratt

seems patiently willing to get into it one more time. Wilco's acrimonious split with Warner's Reprise label and its deal with Warner's Nonesuch Records may be ancient history—they started working on *Yankee Hotel Foxtrot* in early 2000 and it's been out since spring—but Stirratt understands that the tale is resonant for a reason.

"We definitely never meant to be a *cause célèbre*," he says. "But I guess this really became a story—and that doesn't surprise me. The music industry has been making fear-based decisions for a long time. The job



security at the A&R level, or any other level, is just horrific. There's no security." That means nobody has enough peace of mind to actually try to develop a band. Everybody feels they have just one shot to make it, and make it big. So even though Wilco sold an average of half a million copies of each of their first three records worldwide, they were on a very tight leash. "It's fucked up in that regard," says Stirratt, "the idea that, at a corporate level, a band like us is not worth it financially. They made money from Wilco. That's what I just don't understand: the unbelievable greed, the bottom line." The songs Wilco alt-country-

turned-art-rock frontman Jeff Tweedy wrote for *Yankee Hotel Foxtrot* aren't about slaughtering babies or bestiality. The album features no demonic screaming, extreme expletives or bleating yaks. The songs focus on everyday experiences. They're cerebral, albeit ambiguous compositions about lost love and subtle but soul-shaking internal conflicts, about America's precarious position in the 21st century, about children and parents. The three-dimensional music—spiced liberally with found sounds, electronic bleeps and intentional glitches inspired by Tweedy's obsession with shortwave radio broadcasts—is assuredly dissonant at times. But *Yankee Hotel Foxtrot*, recorded with pioneering Sonic Youth producer Jim O'Rourke at the helm, is more than a random experiment. It's a carefully crafted step by an ever-evolving band that, inherent in its roots as Uncle Tupelo more than a decade ago, has always been about challenging listeners and flying in the face of everything else on the market.

### Darkness on the edge of dawn

Other than the darkness and doubt within all of us, which Tweedy figures we might as well deal with because we are who we are and what other choice is there, the only

truly frightening element of the record is that it eerily predicted the September 11 terrorist attacks and their hawkish aftermath months beforehand. These hints are found in songs like "War on War" and "Ashes of American Flags," and in several lyrical images of tall buildings shaking. Stirratt may downplay the prescience—"When you're having love problems, you think every song on the radio is about you"—yet he acknowledges that many of *Yankee Hotel Foxtrot*'s messages were "enhanced" by September 11. "Huge, cataclysmic events like that really magnify everything," he says. "All art. It was all magnified. And that's when art is important, it seems."

More mundanely, Stirratt says he knew what was in store for Wilco when they delivered the album's first five tracks to Reprise in April 2001. "They said they hated it," he recalls, "so I wasn't expecting them to throw us a party when they got the entire thing." What, one might ask, did the label hate so much? "They couldn't verbalize things," Stirratt reports, still sounding somewhat puzzled by the experience. "They really couldn't. I heard a couple of things—the vocals were masked, apparently—but they couldn't verbalize anything musically. Basically, they weren't coming up with solutions to our problems. That was when the dialogue became, 'Look, whatever.' We were like, 'You guys either try to communicate or let's not communicate ever again.'"

### Tweedy vs. the greedy

After buying back the master tapes for \$50,000 (U.S.), Wilco bucked market logic by posting all the new songs on their website and then started communicating with Nonesuch. Essentially, AOL Time Warner ended up paying them twice for the same album, a fact Tweedy likes to repeat. Tweedy doesn't like to talk about some of the other controversies that swirled up around the band amidst all of this wrangling: the departures of vital guitarist Jay Bennett and drummer Ken Coomer, who was replaced by O'Rourke's pal Glenn Kotche. Stirratt doesn't exactly want to dwell on the personnel changes either, although he does say that "I really love the ex-members a lot. I don't know if, unfortunately, I've gone out of my way to say that enough. I've kind of got burned in a couple of interviews, but I guess my percentage is pretty good."

Other than the band's roster changes—and even that topic seems to be water under the bridge by now—Stirratt cheerfully answers questions about all things Wilco more than doubling our allotted 20-minute interview slot. Coming off two sold-out, critically-acclaimed shows in homebase Chicago, the group is finally starting to feel comfortable playing as a four-piece. "We were kind of feeling our way around a little bit for a while," Stirratt says. "We were really into playing in a minimal way, trying to interpret the record that way. I think, unfortunately, sometimes when you do that it can be taken as reticence. But I think we've kind of learned how to

play out more, to not be afraid to make noise."

### The Fest and the furious

Anybody who saw Wilco's last performance in Edmonton, at the Folk Fest two years ago, should remember how much noise they can make. Even at an incongruously scheduled folk festival gig—a holdover from their collaboration with Billy Bragg on the *Mermaid Avenue* Woody Guthrie tribute project—Wilco rocked. Their feedback-spiked, vamped-up set, with nary an acoustic guitar onstage, probably didn't win over the lawn chair types or anyone on the dozy centre stage tarps, but the kids in the dance alleys seemed to like it.

"Oh God, that was a rough day!" says Stirratt, shedding a little light on what at the time appeared to simply be a defiant, in-your-face display from a band tired of trying to fulfill anybody's folkin' stereotype. "That was kind of an infamous show," he continues. "We played Chicago the night before and it was probably our biggest logistical nightmare of all time in terms of getting gear to a place." They also had trouble getting Jay Bennett's eventual replacement, multi-instrumentalist Lerov Bach, across the border thanks to a disturbing the peace charge back in the '80s. "The idea is not to tell anyone you've had a previous offence," says Stirratt. "Even if you've had one, don't fess up."

### Heart, Break, Hotel

Any Wilco fan (or even non-fan) looking for the full confessional treatment of the band's last few tumultuous years should catch *I Am Trying to Break Your Heart*, a feature-length, black-and-white documentary about the making of *Yankee Hotel Foxtrot* directed by accomplished still photographer and veteran commercial director Sam Jones. Named after the album's melancholy leadoff track and screening at Edmonton's Metro Cinema from September 13 to 16, the film—made with the band's cooperation but none of its money—is an intense and intimate behind-the-scenes portrayal of musical conflict and creativity. It doesn't make Wilco or Tweedy out to be heroes, and although Stirratt says the corporate angle provided Jones with a natural villain, the director doesn't go out of his way to slam the industry. He doesn't have to.

"It was definitely a weird period for Wilco," says Stirratt. "It was a snapshot of a really strange time for the band. A bad period. But it's pretty honest. It was the way we were for those few weeks. I think as a document, it could have been a lot worse. I think it was done very well, the sound especially, and I think the quality of the film itself is really beautiful. Probably, as a document, it will have a certain lasting quality that only the records will have longer. I kind of wish it could've captured a more harmonious time for the band, but that obviously wouldn't have been as much fun, would it?"



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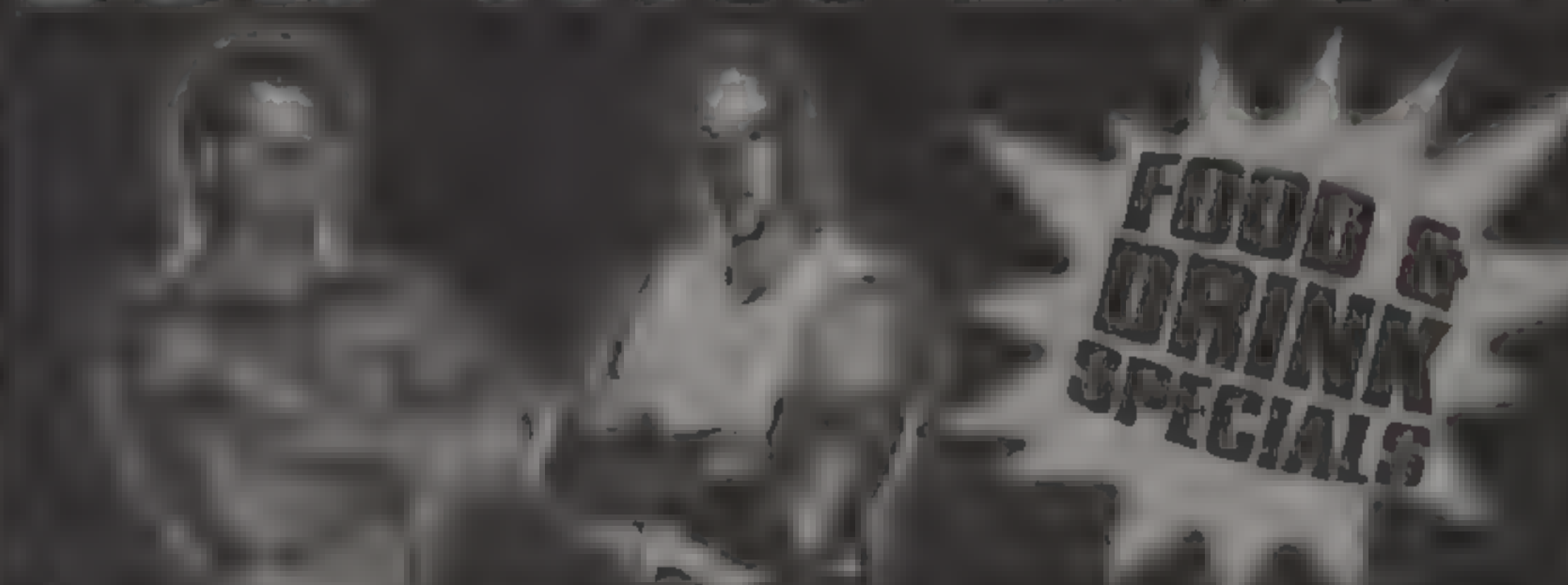
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## MUSIC NOTES



all about  
the local  
scene

BY PHIL DUPERRON

### No more horseradishing around

**The Wassabi Collective • Queen Alexandra Hall (10425 University Ave) • Thu, Aug 22** Life got you down? Lacking a little fire? Put a little Wassabi on your tongue and watch your body start to move. The Wassabi Collective are a group of musicians and dancers from Victoria. They play "organic, world beat house music," says bassist

Scott Milne. Many DJs are sampling world beat into their club sets these days, he says, to combine the two powerful dance forces. The Wassabi boys and girls are trying the same thing, just without the DJ, relying on people and instruments instead of electronics. They've been playing on the streets around the Fringe all this week, making friends and moving feet, but their hall show will be a chance to really let their hair down and shake it up all night long.

With so much music railing on about the world's problems, the Wassabi Collective offers a refreshing change, stressing the positive aspects of music and dance simply to make people feel good. "We like to keep it positive," says Milne. "A lot of stuff just wants to discuss how shitty things are. We like to look for solutions, not problems. Each individual has to try and do something good. We're combining our consciousness with our dreams of being musicians."

The Wassabi Collective recorded its disc *The Masquerade Sessions Vol. 1* live during nine weekly shows at a Victoria watering hole. Every night had a

different costume theme, from cowboys to fairy tales, which helped shape the mood of the evening and the recordings. Because the songs tend to shift and change every performance, the recording provides a series of unique glimpses of moments in time. "A big part of what we're all about," says Milne, "is evolution."

### Without a core in the world

**Cypher • with The Dress and Whatbox • Red's • Fri, Aug 23** These days, if your band doesn't fit into a tidy little genre package, easily described in a buzz-word or two, it's hard to gain recognition. But if the music is real and there's a legitimate passion behind it, people will catch on eventually. "There's fans for everything out there, you've just got to find them," says Sheldon Durstling, lead singer/guitarist for Cypher, a local four-piece band that's been playing in its current incarnation for two years. They play dreamy "ethereal" rock that's not fast enough to be any kind of "core" or depress enough to interest the vampire club

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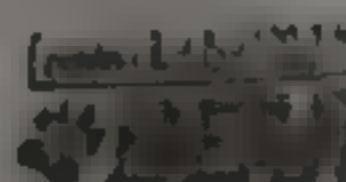
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**CLEAR CHANNEL**



her. Dursling says they don't fit into any of the scenes in Edmonton, but that suits him just fine. "I don't think we're really looking to impress anyone," he says. "It's just things we have to get out. It's emotion and I don't think you could tailor emotions for people."

Last November, Cypher released *god, pain and art*, their debut disc, and they've been working on new songs for an upcoming EP, which will be called *nature*. While the band has been laying low to get the new disk in order, they have a two-track mind right now. "They've been looking around for a manager and checking out contacts so they can load up their van and hit the road. 'We've pretty much played all we can here unless it's opening up for someone, so it's time to try our legs somewhere else,'" says Dursling.

## Smooth Operators

**The Operators • with The Accident and The Hoodwinks • New City Likwid Lounge • Sat, Aug 24** Most bands starting out get a solid set together, play a few shows then record a demo to sell to their new fans. But that's just boring. The Operators did it the other way around, says saxophonist Mike Garth. They dragged all their equipment out to a cabin on Wabamun Lake and recorded a little tape on a four-track a year ago. They handed out a few copies. The next thing they knew people were playing it at parties and it even found its way onto the airwaves thanks to CJSR. *The Lakeside Sessions*, as the tape was dubbed, became a sleeper hit before the Operators were formally a band. "We were just hanging out shooting the shit and we decided to make some sounds," says Garth. It just took off. Before we knew it we were being pressured to be a band."

Garth and organ player Eric Budd had played in the Clones, an earlier, now-defunct ska project. They added three more ska/dub fanatics and The Operators were born, playing their first official show this spring. They don't play the kind of college party ska that became popular a few years ago, but the true dance hall ska that's been lurking around since Bob Marley was a fresh-faced young man in a suit playing the Wailing Wailers. "Traditional ska has gone underground again, which is definitely where it belongs," says Garth.

The Operators aren't just looking to the past for their musical influences. They plan on recording their next project with an eight track using analog tape because it has "the preferred sound," according to Garth. And they will buck the CD trend by putting it out on vinyl, says Garth, because the sound is full of "vinyl freaks."

**Have you herd? It'll be an elk of a show!**

**Alberta's Own Hard Rock Weekend • Donaldia (58 km south of Camrose) • Fri-Sun, Aug 23-25** So if you'd like to do your part to help hungry Albertans and drought-stricken farmers but you just don't know what you can do. Do you like to rock? Well, here's your chance. By heading out to Alberta's Own Hard Rock Weekend you will not only see some great Alberta bands but also help raise some money for a good cause. Alberta farmer Har Copeland was forced to cull some of his elk herd because of desert-like

support them," says Banks. "They're our peers. We like it when they come to our shows too." Tix are available at Ticket Master or go to [www.alberta-sownhardrockweekend.com](http://www.alberta-sownhardrockweekend.com) for info

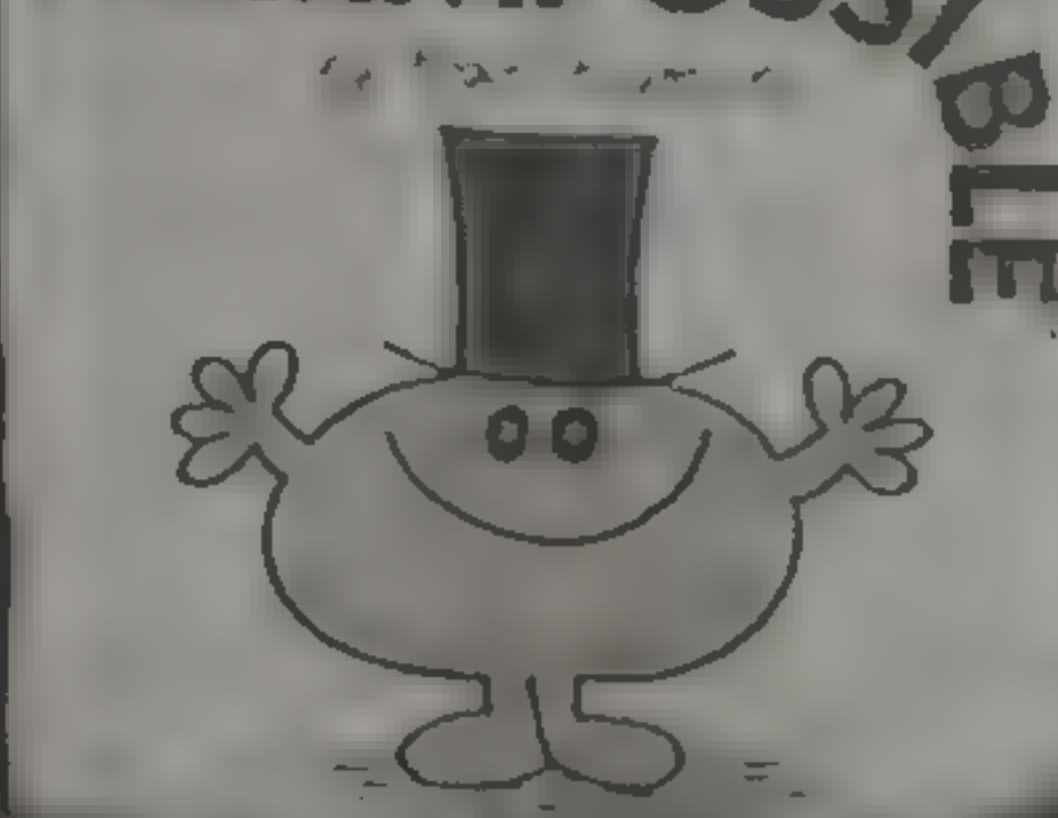
## Rankin's family

**Good Riddance • with Choke and Deville • The Rev Cabaret • Wed, Aug 28** While punk rock struggles through its winter days under a corporate cloud, Good Riddance has kept up their California dreamin', determined to see a return to the honest, no-nonsense music they know and love. From watching Santa Cruz gigs in the 1980s to playing their own version of rapid skate punk around the world in the 1990s, Good Riddance singer Russ Rankin says it's time to give back to punk what his band was so fortunate to find.

Lorelei Records, started by Rankin and a couple of friends in 2001, was created to stay involved with music long after the yelling and screaming slows down. They also wanted to give other bands the chance they had to get out and play the music they want. "You notice a lot of the people who start labels are in bands and I think one reason we do that is because we tour so much and we play a lot of towns with a lot of shitty bands," says Rankin. "But every once and a while you play with a band from the town you're in and think to yourself, 'Wow, these guys are fuckin' good, but they'll probably break up and never leave this town unless they get some help.' We can't help everybody. But if we can help one band, it's really, really important."

In July, Rankin released a collection of cover songs done by Good Riddance over the years. *Cover Ups* was released on Lorelei, with the support of Fat Wreck Chords, who have been recording Good Riddance albums since the early '90s. With two discs released last year, *Symptoms of a Leveling Spirit* and *Kill Your Idols* it's been non-stop touring to finally get here. "We're really fortunate," says Rankin. "We're not the biggest band out there, but the fact that we get to travel and play, going to places like Edmonton and consistently having really good shows with kids that appreciate us—that makes it totally worthwhile." —JENNY FENIAK

## MR. IMPOSSIBLE



Fog, a freaky Ninja Tune hip-hop artist from Minnesota, brings his suburban sound to the city. He'll be performing on Tuesday, August 27.

conditions and he'd like his loss to do some good. He's donating the meat to the food bank, but they have to come up with the cash to process the beasts. So RGB Productions is throwing a massive weekend-long outdoor gig to raise the cash and raise some hell while they're at it. Fifteen bands are scheduled, including Carson Cole, Truth, Sage, Agriculture Club, Broken Nose, Hiatus, Sittin' Idol, Q.E.D. and more.

Local rockers Mammoth are happy to add their musical bulk to the heavy-weight lineup, says drummer Rob Banks. Like most bands, Mammoth go out of their way to support other local acts. It's a chance to check out the competition, to see what other musicians are up to and just hang out. "We've got a lot of friends in bands and you always want to go out and

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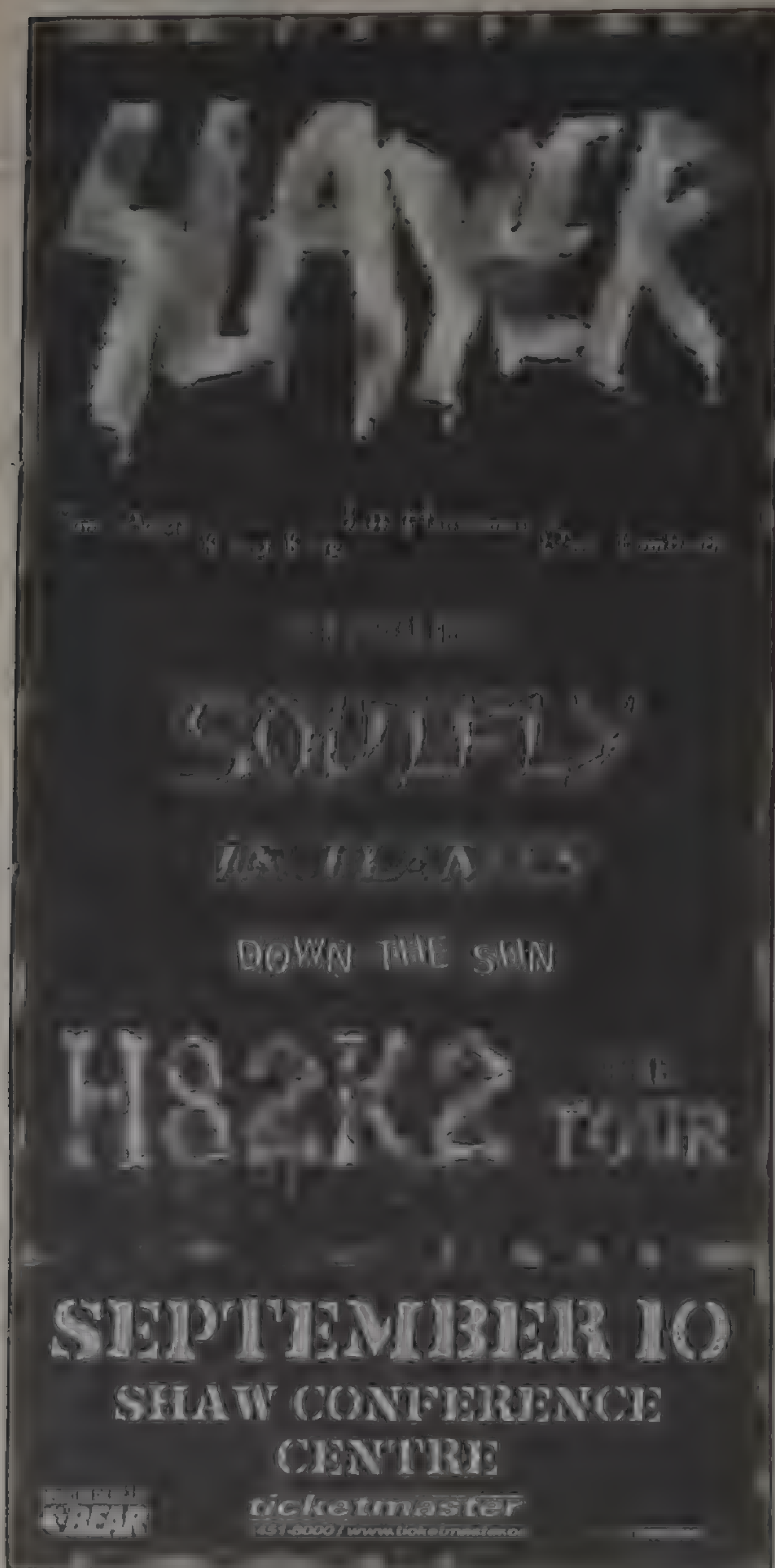
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## ALTERNATIVE

### NEW CITY LIKWID LOUNGE

10161/57-112 St., 413-4578. FRI 23: New Jacobin Club, Ferdinand the Bull. SAT 24: The Operators, The Accident, The Hoodwinks. TUE 27: New Town Animals, The Franklins, Homewreckers. FRI 30: Rockets Red Glare, Our Mercury. SAT 7: The Von Zippers, The D.T.'s.

**REV** 10030-102 St., 423-7820. TUE 27: Fog, Overflow. WED 28: Good Riddance, Choke. All ages event. FRI 30: The Smugglers, The Mark Kleiner Power Trio, The Tennessee Twin, Operation Makeout. MON 2: Monday Night Rinse Relaunch: Mood Ruff, Dead Wreckoners, Breakdancers, DJ Icqui. FRI 6: Tanyss Nixi and the Western Casket Factory, Carolyn Mark and Her Roommates, The Burnettes. SAT 7: Maceo Parker and his Allstary 9-piece band.

## BLUES AND ROOTS

**THE ATLANTIC TRAP AND BILL** 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona.

**THE BLACK DOG FREEHOUSE** 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover.

**THE BLIND DUCK BAR AND GRILL** 10416-118 Ave., 479-7193. •Every TUE (9:30-12pm): Open stage hosted by Loren Burnstick.

**BLUES ON WHYTE** Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 22-MON 26: Mark Hummel. TUE 27-WED 28: Fat Head. THU 29-SAT 31: Nigel Mack. SUN 1: House Party Blues Band.

**BORDERLINE** 9271-34 Ave., 437-0630. SAT 31-SUN 1: Amencia Rosa.

**CAPITOL HILL PUB** Blues at the Hill, 14203 Stony Plain Rd., 454-3063. FRI 23-SAT 24: Harp Dog Brown.

**ELITE CLAYTON'S RESTAURANT AND PUB** 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by

Randy Smallman, Pascal Lecours, Umberto Madeiras.

**DUSTERS** 6402-118 Ave., 474-5554. •Every THU: Open stage w/ Juke Joint.

**FILTHY McNASTY'S PUBLIC HOUSE** 10511-82 Ave., 432-5224. •Every SUN: Open stage hosted by Mike Caton. •Every MON: Metal Mondays hosted by the Bear's Yukon Jack. •Every WED: Boogie Nites. THU 22: The Ann Vriend Band. THU 29: BELUGA. THU 5: Screwtape Lewis.

**THE FRINGE** Casa Radio Active tent, Fringe Site, 1-866-456-1155, drought@cbc.ca. FRI 23 (12-2pm): Drought Aid concert: Darrell Barr and Bobby Cameron (singer/songwriters), and sketches from two fringe plays.

## LABATT BLUES FESTIVAL

www.BluesInternationalLtd.com. Hawrelak Park. FRI 24: The Jack Semple Band, Roy Rogers and the Delta Rhythm Kings, The Charlie Musselwhite Band. SAT 25: John Cephas and Phil Wiggins, The Terry Hanck Band, Big Jack Johnson and the Oilers, C.J. Chenier and the Red Hot Louisiana Band. SUN 26: Rory Block, The Twisters, The Kelley Hunt Band, The Sonny Rhodes Band, Ike Turner and the Kings of Rhythm. TIX \$85 adv. weekend pass (until noon on Aug. 22) @ TicketMaster, Chateau Louis Hotel, Southside Sound. \$30 Fri, \$40 Sat or Sun @ gate.

**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music. FRI 23-SAT 24: Los Caminantes.

**O'BYRNE'S** 10616 Whyte Avenue, 414-6766. •Every SUN (9:30pm): Open stage hosted by Joe Bird. •Every MON: Industry night with music by The Suchy Sisters.

**ROSEBOWL PIZZA AND LOUNGE** 10111-117 St., 482-5152. •Every SUN: Sunday night jam with host Mike McDonald.

**SCUFFY MURPHY'S IRISH PUB** Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.

**SECOND CUP** 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All ages event, kids welcome. No cover. •Every SUN (8pm): Sunday Night Live: Punchline Scramble! - The Comedy Game Show. THU 22 (7pm): Crowned King. (8pm): Live On Release (ska-influenced rock). All ages show. \$5 cover. (10pm): Jordan Cook Band (blues). \$4 late show cover. FRI 23-SAT 24 (10pm): Jordan Cook Band (R&B). \$6 cover. SAT 24 (7pm): Early Show: Folk on the Road: w/ John Mann (SOTW), Maren Ord, Dayna Manning, Flannel Jimmy, Pigeon Hole, Jack Harlan. \$5 cover. SUN 25 (8pm): Sunday Night Live: Mustard Smile, Punchline Scramble, DJ Dudeman. Bluesfest Afterparty. \$6 cover. MON 26-WED-28 (9:30pm): The Schematics (alt-rock). No cover. THU 29 (9:30pm): Exit 303 (rock). \$4 cover. FRI 30 (10pm) Todd Kerns Band. (12 am): Plaid Tongued Devils. \$6 cover. SAT 31 (10pm): Daddy Longlegs (R&B). \$6 cover. SUN 1 (8pm): Sunday Night Live: King Muskafa, Punchline Scramble, DJ Dudeman. \$6 cover. MON 2-WED 4 (9:30pm): King Muskafa. (rock, ska). No

**SOUL FEST** Lion's Park, St. Albert, arr. from Grandin Mall. SAT 24 (10:30-6pm, 7:30-9pm): Presented by The Gospel Music Foundation. Featuring: Janelle Reinhart, Roland Majeau, Lianna Klasser, Razor's Edge, Tyler Hamilton, On Purpose.

**SUGARBOWL CAFÉ AND BAR** 10922 88 Ave., 433-8369. •Every 2nd SUN (2-5pm): PROxyBOY (live chill-out electronic). •Every SUN (8:30pm): Brett Miles presents Rise. Inspirational instrumentals (pass the hat).

**TIM'S GRILL** 7106-109 St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.

## CLASSICAL

**CONVOCATION HALL** University of Alberta Campus, 492-0601, 420-1757. FRI 6 (8pm): Music at Convocation Hall Janet Scott Hoyt (piano), Martin Riseley and Alycia Au (violin), Aaron Au (viola) Tanya Prochazka (cello). (7:15pm): Pre-concert lecture. TIX \$12 adult, \$7 for senior/student @ TIX on the Square, The Gramophone, @ door.

**EDMONTON SYMPHONY ORCHESTRA** Heritage Amphitheatre, Hawrelak Park 428-1414. Enbridge Symphony Under The Sky. THU, Aug. 29-MON, Sept. 2 THU 29 (7pm): Main Stage: A Brilliant Beginning: Edmonton Symphony Orchestra, Katherine Chi (piano). (9pm) Pub in the Park: iBomba! FRI 30 (5pm): Main Stage: Recital: Martin Riseley (violin) solo performance. (7pm): Main Stage: Stories in Song: Edmonton Symphony Orchestra, Nathan Berg (bass-baritone). (9pm): Pub in the Park: Kit Kat Club (8-piece dance band). SAT 31 (2pm): Main Stage: Recital: Nadia Kyne (flute). (3pm) Tent: Masterclass: Nathan Berg (bass-baritone). (4pm): Main Stage: Recital: Katherine Chi (piano). (5pm): Tent: Masterclass: Martin Riseley (violin). (7pm): Main Stage: Spirit of the Highlands: Ian McKinnon (bagpipes) (9pm): Pub in the Park: Northwest Passage. SUN 1: Kids afternoon with the ESO: (12:30-1:30pm): Teddy Bear Picnic Free. (2pm): Main Stage: Les Bucheron (3pm): Tent: Masterclass: Katherine Chi (piano). (4pm): Main Stage: Recital: Nathan Berg (bass-baritone). (5pm): Tent: Workshop: Ian McKinnon (bagpipes) (7pm): Main Stage: Lakeside Charm. (9pm): Pub in the Park: Tommy Banks Big Band. MON 2 (2pm): Main Stage: A Triumphant Ending: Performed by Martin Riseley and Andrew Wan with live cannon fire by the 20th Field Regiment, Royal Canadian Artillery. Gates open one hour prior to the first performance of the day Main Stage concerts, except for the children's concert Les Bucheron, are free for children ages 12 and under. (Grass seating only). Bring a non-perishable food item for Edmonton's Food Bank.

**SUZUKI CHARTER SCHOOL** 7211-96A Ave., 488-1081, 420-1757. FRI 23 (7:30) Cantemus Canada Intermediate Choir (ages 9-14) perform scenes from the musical You're a Good Man Charlie Brown. TIX \$8 adult/senior, \$5 children @ TIX on the Square, @ door.

## CLUBS

**BARRY T'S GRAND CENTRAL STATION** 6111-104 St., 438-2582. •Every WED/FRI: Top 40 w/ DJ Damian. •Every SAT: '80s night w/ DJ Damian.

**CASINO EDMONTON** 9055 Argyle Rd 463-9467. FRI 23-SAT 24: Ali Bright, Special Blend (country rock). FRI 30-SAT 31: Ramblers (country rock).

**CASINO YELLOWHEAD** 12464-153 St



**MUSIC WEEKLY**

Continued from previous page

**M67**, THU 22-SAT 24: Deep Cover (rock). THU 29-SAT 31: Tribute to Elvis and Elvis. THU 5-SAT 7: Pool (Beatles tribute).

**ELIN'S MARTINI BAR** 10507-82, 437-7489. •Every SUN: DJ Diabolic & the in sounds from way out.

**RTY-FOUR MAGNUM CLUB** 8318-Ave., 475-8702. •Every SAT: Open jams. All bands, singers and musicians welcome.

**GALLERY LOUNGE** Mayfield Inn, 15-109 Ave. 484-0821. •Every THU: DJ Steve.

**PUMP** 10166-114 St., 488-4841. •TUE/WED: Karaoke. •Every THU: DJ.

**GREENHOUSE NIGHTCLUB** neighbourhood Inn, 13103 Fort Rd., 29898. •Every WED-SAT: DJ Travis.

**ME JOINT NIGHTLIFE** WEM, 486-3, 451-8000. •Every SAT: Power 92 on location. THU 22: Shaggy. TIX \$50 @ TicketMaster.

**CONCERTS**

**EDEN THEATRE** 5 St. Anne St., St. rt. 459-1542. FRI, Sept. 6: The entire of The Gift, including Stewart Dougall, The McDades, Corb Lund, Maple Creek with guest Cindy Arch. TIX @ Arden box-office, TicketMaster.

**ANNIE DOON HALL** 9240-93 St., 2-2087, 420-1757. •SUN, Aug. 25 (10 doors; 7-10pm music): Alberta Arts Music Society Presents: The Drummers. TIX \$12 adv., \$15 @ door. Adv. tickets @ Blackbyrd Myoozik, Clea's Bookshop, Myhre's Music, Sound Connection, TIX on the Square.

**STIVAL PLACE** 449-FEST (3378), 4-8000. •WED, Aug. 28 (7:30pm): Wednesday Night Patio Series: Lonesome Then Some (bluegrass), Hootin' (country).

**ILEE AUDITORIUM** 11455-87 Ave., 2-8000. •WED, Sept. 11 (8pm): Kenny Rogers. TIX starting at \$79 @ TicketMaster. •WED, Sept. 25-FRI, Sept. 26 (6:30pm door; 7:30pm show): The Official Hip, Sam Roberts. TIX \$39.50, \$50, \$59.50 @ TicketMaster. Sept. 25-26 shows sold out. •SUN, Nov. 24 (30pm doors; 7:30pm show): John Snider, Todd Snider. TIX \$34.50, \$42.50, \$50 on sale FRI, Aug. 16 at 10am.

**TT BLUES FESTIVAL** Hawrelak, www.BluesInternationalLtd.com, Aug. 23-SUN, Aug. 25. TIX \$70 @ TicketMaster, Chateau Louis Hotel, Inside Sound.

**REEN ALEXANDRA HALL** 10425 University Ave., 492-4236. FRI, Aug. 23 (10pm door; 8pm show): Bring Ralph Here fundraiser. Maria Dunn, Dale Duceur, Paul Bellows. TIX \$5 (student/senior/low income, \$8 adult @ door).

**D'S WEM**, 481-6420, 451-8000. •FRI, Aug. 23 (9pm door; 10pm show): The Boss, Cypher, What Box. •SAT, Aug. 24: Tinyfold (CD release party), The Boas. Free before 9pm. \$4 after 9pm. •TUE, Aug. 27 (7pm door; 9:15pm show): Morrissey. Show postponed indefinitely. Refunds available. •WED, Aug. 28: The Boas. No minors. TIX \$ Red's TicketMaster. •SAT, Sept. 28 (8pm door; 9pm show): Wide Mouth Mason. @ TicketMaster on sale Fri, Aug. 23 at 10am. •FRI, Sept. 13: The GhettoBlasters.

**V** 10030-102 St., 423-7820. FRI, Sept. 13 (9pm door): The Lowest of the Low. Greg MacPherson. TIX \$15 adv. @ Blackbyrd, Listen, Freecloud, Rev.

**W CONFERENCE CENTRE** 451-8000. •Sept. 10 (6:30pm door; show 7pm): Slayer, Souilly, In Flames, Down Sun. TIX \$35.50 @ TicketMaster. •Sept. 12 (7pm door; 8pm show): Limp Bizkit. TIX \$45.50, \$49.50, \$59.50.

**REACH CENTRE** 451-8000. •TUE, Sept. 27 (6:30pm door; 7:30pm show): Dylan and His Band. TIX \$39.50, \$49.50 and \$59.50 @ TicketMaster. •Oct. 10 (7:30pm): Rush. TIX \$39 @ TicketMaster. •Sept. 27 (6:30pm door; 7:30pm show): Dylan and His Band. TIX \$39.50, \$49.50 and \$59.50 @ TicketMaster.

**PEAR CENTRE** 428-1411. •TUE, Sept. 10 (8pm): Global Country's An Evening With Ian Tyson. TIX start at \$25.

**COUNTRY**

**WILD WEST SALOON** 12912-50 St., 476-3388. •Every WED (8-9:30pm): Beginner dance lessons. •Every THU (7:30-9:30pm): Intermediate dance lessons. THU 22-SAT 24: Poverty Plainsman

**JAZZ**

**FOUR ROOMS RESTAURANT** Edmonton Centre, 102 Ave. Entrance, 426-4767. THU 22-FRI 23: Don Berner Trio featuring Rob Thompson (organ), Steve Hoy (drums). FRI 24: Craig Giacobbo. THU 29: Brett Miles. FRI 30-SAT 31: Harley Symington.

**FOUR ROOMS RESTAURANT** 28 Mission Ave., 460-6688. FRI 23-SAT 24: Harley Symington. FRI 30-SAT 31: Kelly Budnarchuk.

**ZENARI'S ON 1ST** 10117-101 St., 425-6151. FRI 23 (8pm-midnight): iBomba!

**PIANO BARS**

**LION'S HEAD PUB** Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 22-SAT 31: Todd Reynolds.

**ROSE AND CROWN PUB** Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 22-FRI 23: Tim Becker. TUE 27-FRI 30: Dwayne Allen.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Ave., 463-7788. •Every THU and SAT: Celtic night. THU 22-SAT 24: Darryl Kitlitz. THU 29-SAT 31: Dave Hiebert.

**SHERLOCK HOLMES DOWNTOWN** Rice Howard Way, 10012-101A Ave., 426-7784. THU 22-SAT 24: Andy McCormick. TUE 27-SAT 31: Jimmy Whiffen.

**SHERLOCK HOLMES WEM** Bourbon St., W.E.M., 444-1752. THU 22: Dave Hiebert. FRI 23-SAT 24: Sam August. MON 26-SAT 31: Tim Becker.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Ave., 433-9676. •Every THU and SAT: Celtic night. FRI 23-SAT 24: Dave Hiebert. FRI 30-SAT 31: Boom Boom Kings.

**POP AND ROCK**

Also see VURB Weekly on page 60.

**THE FOX AND HOUNDS** 10125-109 St., 423-2913. SAT 24: Babe Lloyd, SDHC, Red Line

**HONEST MUR'S BAR AND GRILL** 8937-82 Ave., 463-6397. •Every THU/FRI Live bands

**J.J.'S PUB** 13160-118 Ave., 451-9180. •Every WED (10pm): Open stage hosted by Juke joint. FRI 23-SAT 24: Baggywinkle (rock)

**KINGSKNIGHT PUB** 9221-34 Ave., 433-2599. THU 22: Vibe. FRI 23-SAT 24: Stiff THU 29: Haven. FRI 30-SAT 31: Silly Wrabbit

**LONGRIDER'S** 11733-78 St., 479-7400. •Every TUE: Live traditional country music hosted by Bev Munro. •Every WED-SAT: Top 40 country, dance, classic rock. •Every THU: Thursty Thursday w/ DJ Doc Lou. FRI 23-SAT 24: Colleen Rae and Cornerstone (country rock). TUE 27: Nash Ramblers, Bill Hersch (traditional country)

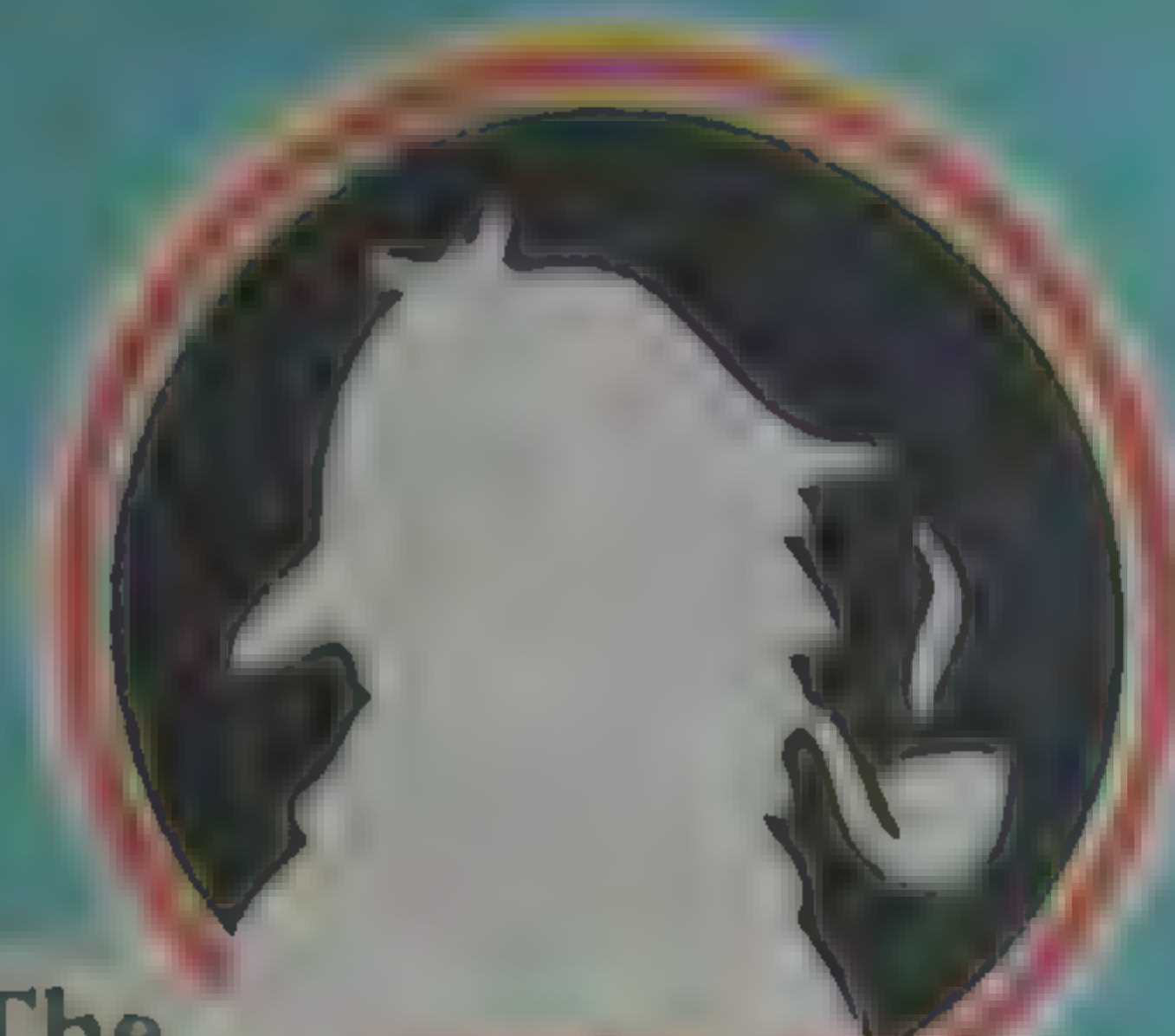
**OTTEWELL PUB** 6108-90 Ave., 450-5953, 970-7063. •Every THU: Battle of the Bands

**STRATHEARN PUB** 9514-87 St., 465-5478. •Every THU (8pm): Wide open stage hosted by Dustin Zawalski

**URBAN LOUNGE** 8111-105 St., 439-3388. •Every TUE: Urban Unplugged THU 22-SAT 24 (7pm): Crumbs (improv storytelling). THU 22: The Reggae Cowboys. \$5 cover. FRI 23-SAT 24: Crush \$5 cover. WED 28: Willisbong (CD release celebration). \$5 cover. THU 29-SAT 31: Rotting Fruit. \$3/\$5 cover. SUN 1: DJ Gilligan. THU 4: Haven, Red Seed. \$5 cover. THU 5-SAT 7: Mustard Smile \$3/\$5 cover

**WEISERS LOUNGE** 116-957 Fir St., Sherwood Park, 464-3939. •Every THU-SAT: DJ.

**YESTERDAYS RESTAURANT AND PUB** 112, 205 Carnegie Dr., St. Albert, 459-0295. SAT 6-SUN 7: King Ring Nancy.



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AUG 29 - 31 DAVE HIEBERT

**WHYTE AVE**

AUG 23 & 24 DAVE HIEBERT  
AUG 30 & 31 BOOM BOOM KINGS

**WEST MALL**

AUG 22 DAVE HIEBERT  
AUG 23 & 24 SAM AUGUST  
AUG 26 - 31 TIM BECKER

**DOWNTOWN**

AUG 22 - 24 ANDY MCCORMICK  
AUG 27 - 31 JIMMY WHIFFEN

**Folk on the Road**

**John Mann**  
(of Spirit of the West)

**Dayna Manning**

**Jack Harlan**

**Flannel Jimmy**  
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# BLUES ON WHYTE

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## So many hues of blues

Blues Fest features full spectrum of its genre's facets

BY STEVEN SANDOR

Is Alberta's capital city also the blues capital of Canada? Cam Hayden, partner and producer of the annual Edmonton Blues Festival, thinks so. "This is the best blues city in Canada," he enthuses.

The festival is the jewel in the crown of the city's vibrant blues scene. Unlike other blues fests, this one stays close to the roots of the genre. Ottawa's famous festival may haul in some of the big names, but it also associates itself with some name touring acts (like Sting and Jann Arden) to draw big numbers, even though these shows really have nothing to do with the picking and strumming of the Mississippi Delta. Burnaby, B.C. also has a one-day festival of some note, but it can't measure up in scope to the Edmonton festival.

And why is the Edmonton festival so strong? Variety. Friday's opening will be a night of virtuoso performances. Jack Semple, one of Canada's most-respected blues guitarists, kicks off the festival on a bill with American harmonica legend Charlie Musselwhite and legendary guitarist Roy Rogers, whose slide



Like Ike: the rhythm king Ike Turner comes to Edmonton Blues Fest

work has not only been the fuel for a series of highly-regarded solo records, but has also made him a session man of choice for the likes of Bonnie Raitt and John Lee Hooker.

### [preview] blues

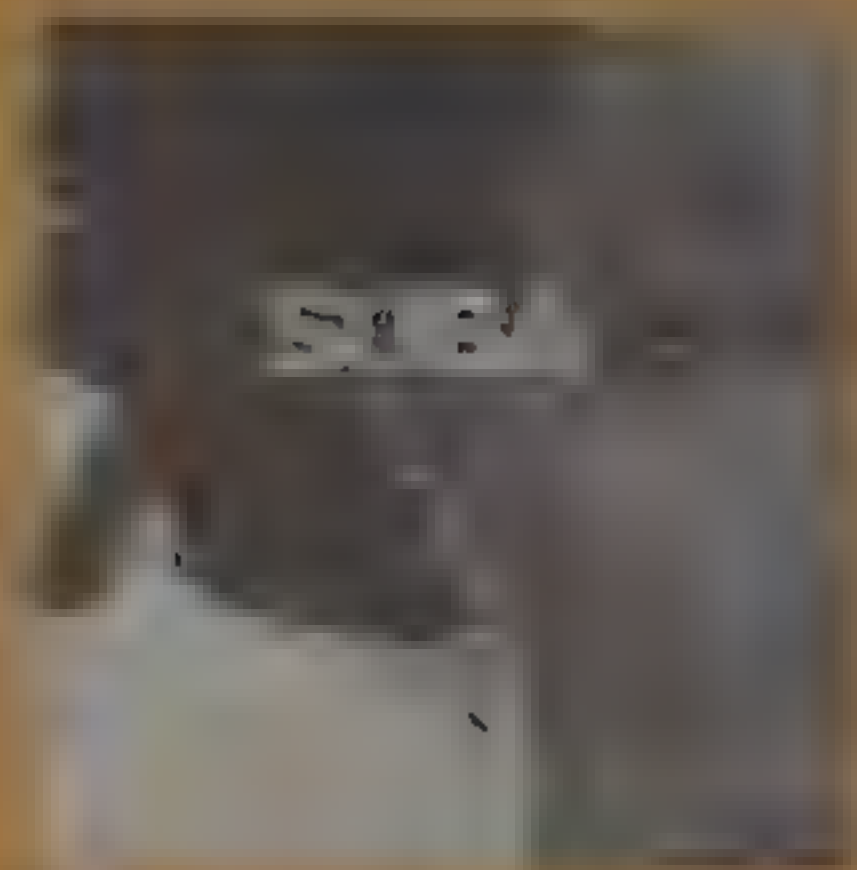
On Saturday, Cephas and Wiggins promise an uplifting guitar-and-harmonica set. There's also Terry Hanck, whose lush tones on the sax have earned him a spot alongside artists such as Robert Cray and southern rocker Steve Miller. Big Jack Johnson, one of the

living legends of the delta blues promises to be the major attraction of the day, but C.J. Chenier may be the hottest act to catch. Chenier, the son of zydeco legend Clifton Chenier, plays the accordion with the same kind of abandon a metal guitarist displays when he rocks out in front of thousands of screaming fans. Expect Chenier to supply the great party set of the weekend. And Texas blues pianist Marcia Ball will rock the keys in the great R&B style that was the grandfather to rock 'n' roll.

If Saturday's lineup wasn't exhaustive enough, Sunday promises

## There Is More To Brazil Than Just Soccer!

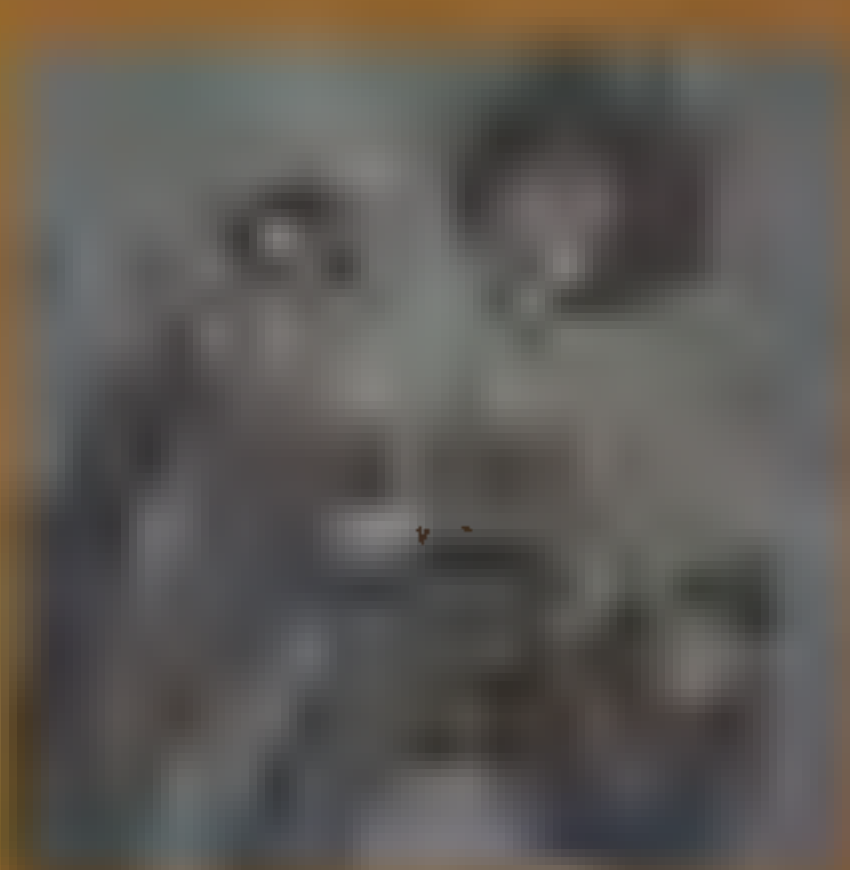
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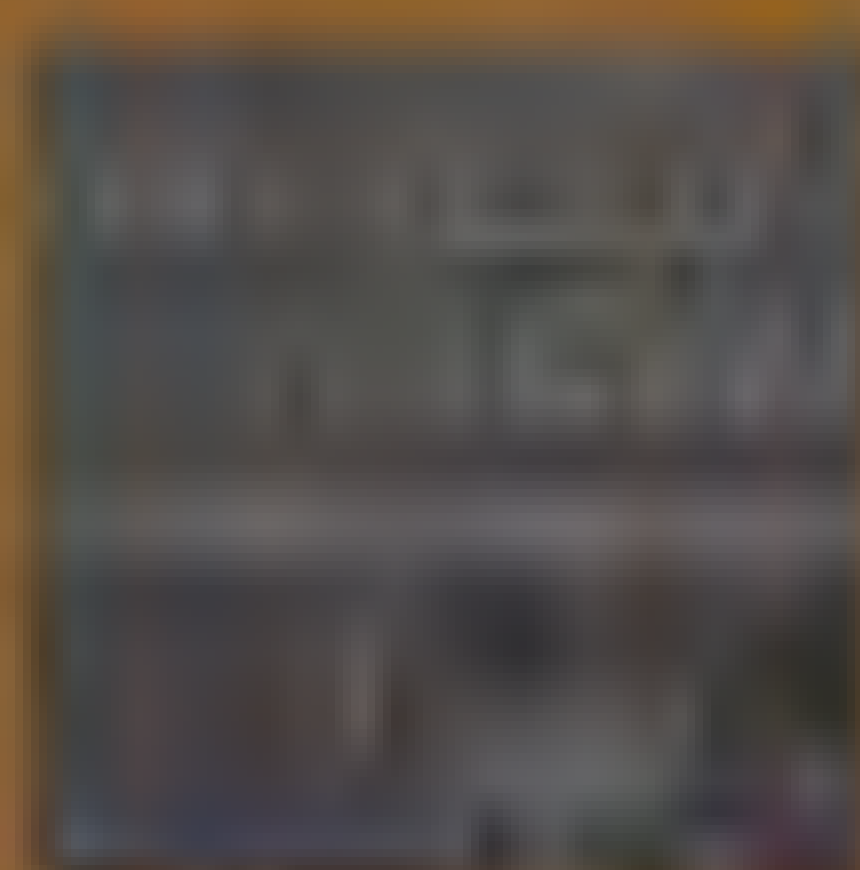
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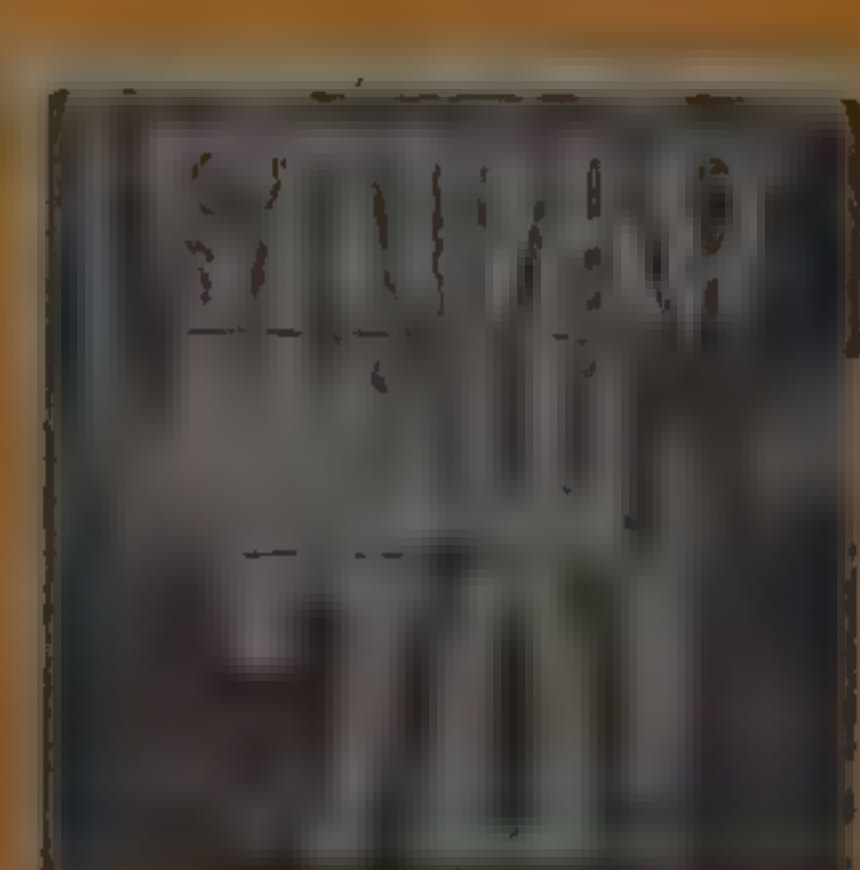
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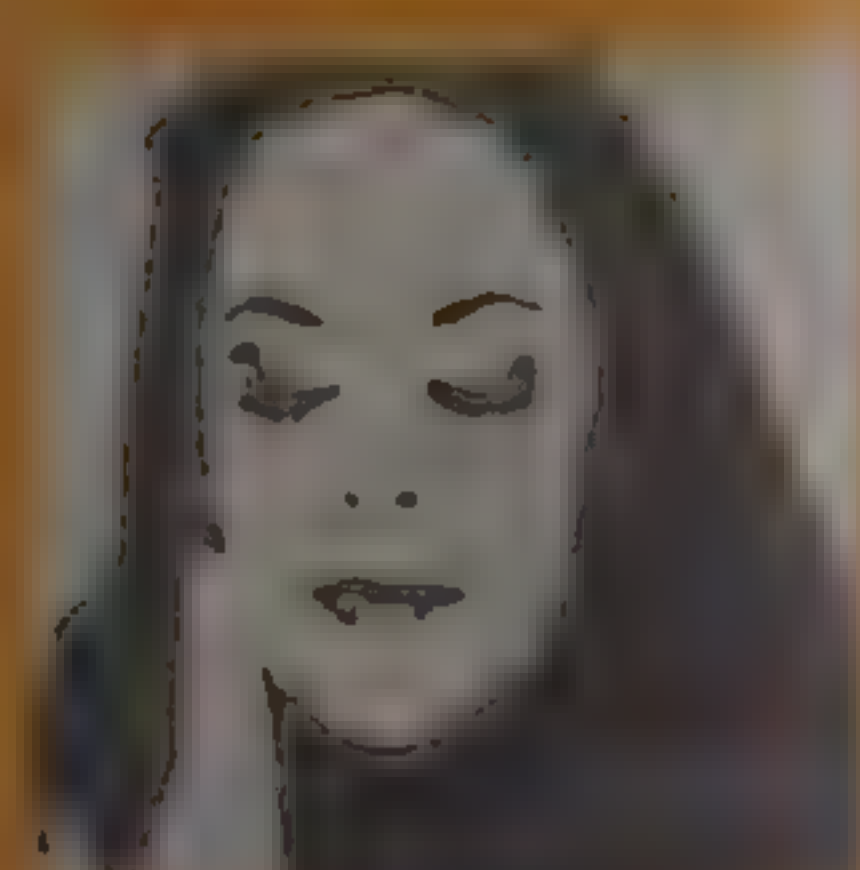
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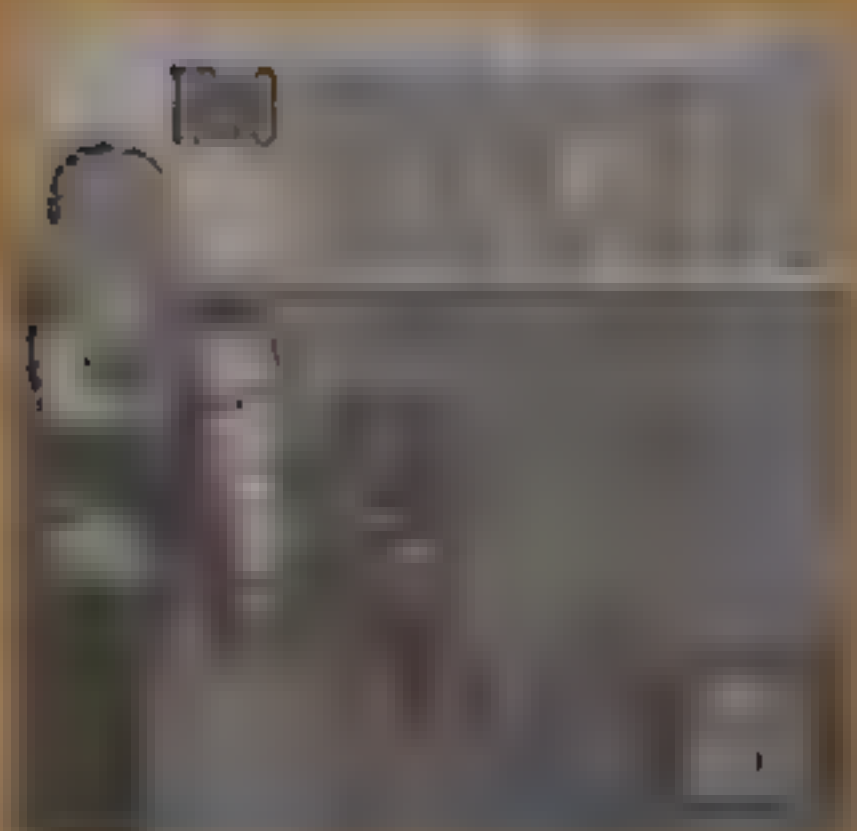
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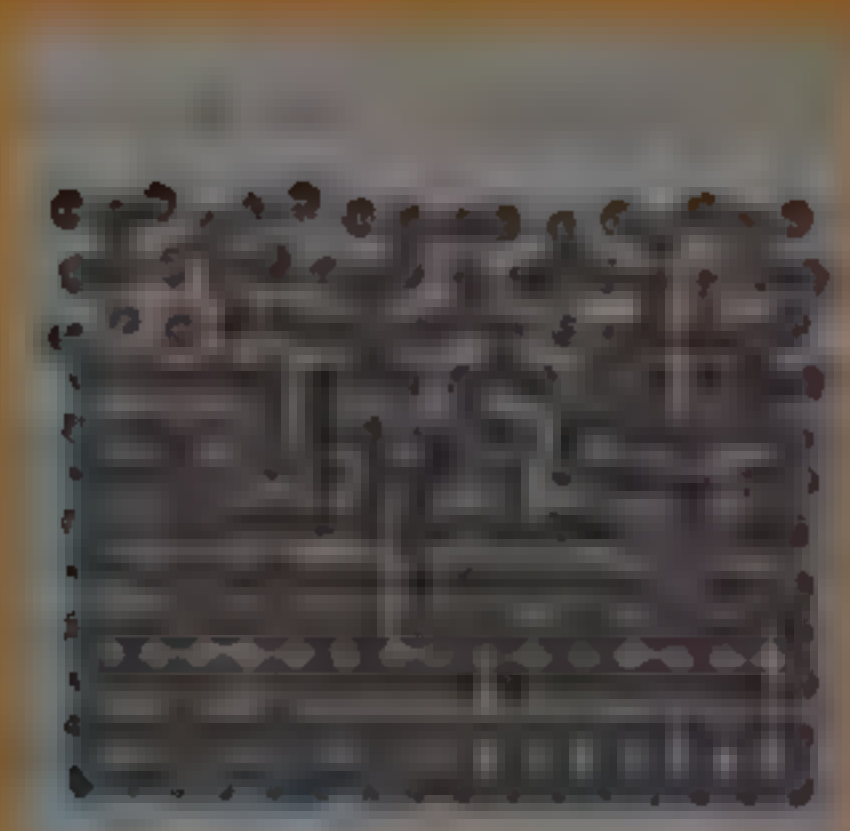
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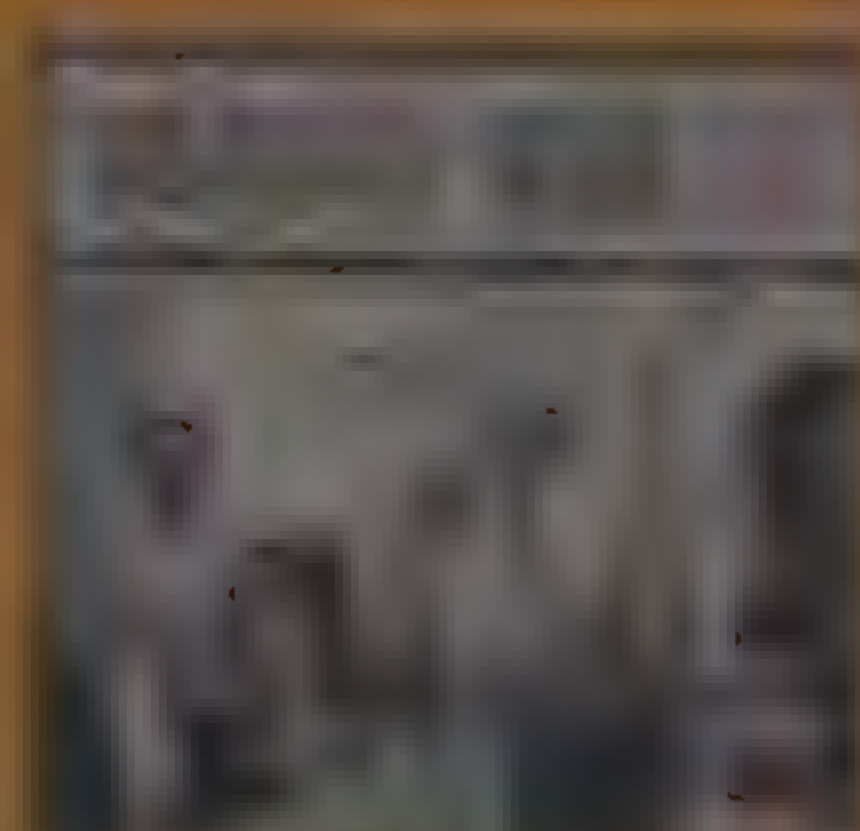
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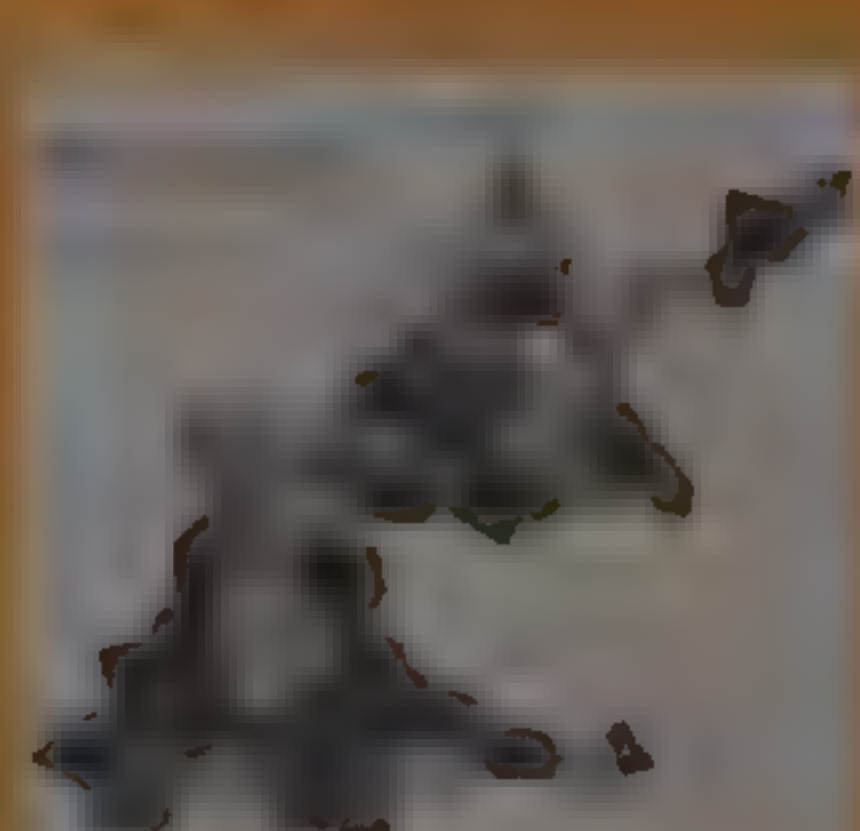
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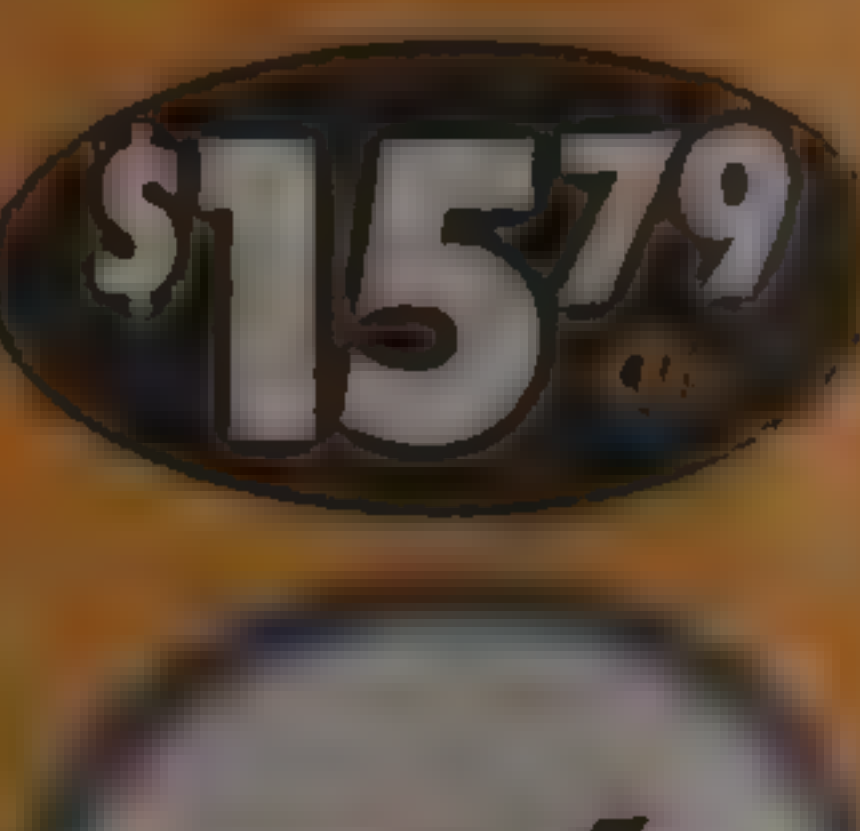
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# Here's the lineup for this year's festival:

## Friday, August 23

(gate 1 p.m./show 5:30 p.m.)

Cephas and Wiggins  
Terry Hanck  
Big Jack Johnson and The Oilers  
C.J. Chenier and The Red Hot Louisiana Band  
Marcia Ball

## Saturday, August 24

(gate 1 p.m./show 2:30 p.m.)

Rory Block  
The Twisters  
Kelley Hunt  
Sonny Rhodes  
Ike Turner and The Kings of Rhythm

## Sunday, August 25

(gate 1 p.m./show 2:30 p.m.)

If you need a lift down to Hawrelak Park, ETS will be running a park-and-ride service from the Stadium Parkade on the U of A campus. If you forget to bring enough cash for the beer gardens or the food vendors, don't worry—there will also be an ATM on-site for the weekend. And bring your blues memorabilia, because there will also be an autograph table, as well as a general store for any additions you might want to make to your collection.

to see the festival finish off with bang. New York's Rory Block is the reigning queen of the country blues and her sultry songs will bring some sex appeal to the festival. The Twisters, a band which has been cross-pollinated with Edmonton blues kings The Rockin' Highliners, promise a sweltering set of rockin' blues. Kelley Hunt is famed for her Texas piano boogie, while turban-toting Sonny Rhodes will provide a serious helping of down-home Texas blues.

## I wanna be like Ike

Sunday's showpiece will be the set by Tina's famous ex-husband, Ike Turner. One of the great pioneers of rock and roll, Turner is not only famous for being one of the hardest-working performers in show business, he's also known for bringing the whammy guitar into the world of modern rock guitar. He's a member of the Rock 'n' Roll Hall of Fame and his appearance is proof positive about the great pull

Hayden and the blues fest have (eat your heart out, Folk Fest).

"When you put together a three-day festival, you want to put together a little bit of everything," Hayden about the bill. "We have acoustic and electric blues and we want to highlight all the different spectrums out there: the Chicago sound, the West Coast sound, the Texas/Louisiana blues." The Blues Festival is now one of the prime events on the city's entertainment calendar and will bring in thousands from outside the city limits. "We've had ticket requests from across Saskatchewan, northern Alberta and Ticketmaster tells us that sales are quite good in southern Alberta, too," says Hayden. "So this is definitely an event that people are coming into Edmonton to see." The festival even had a ticket request from New Zealand. ♡

Labatt Blues Festival  
Hawrelak Park Amphitheatre •  
Aug 23 to 25

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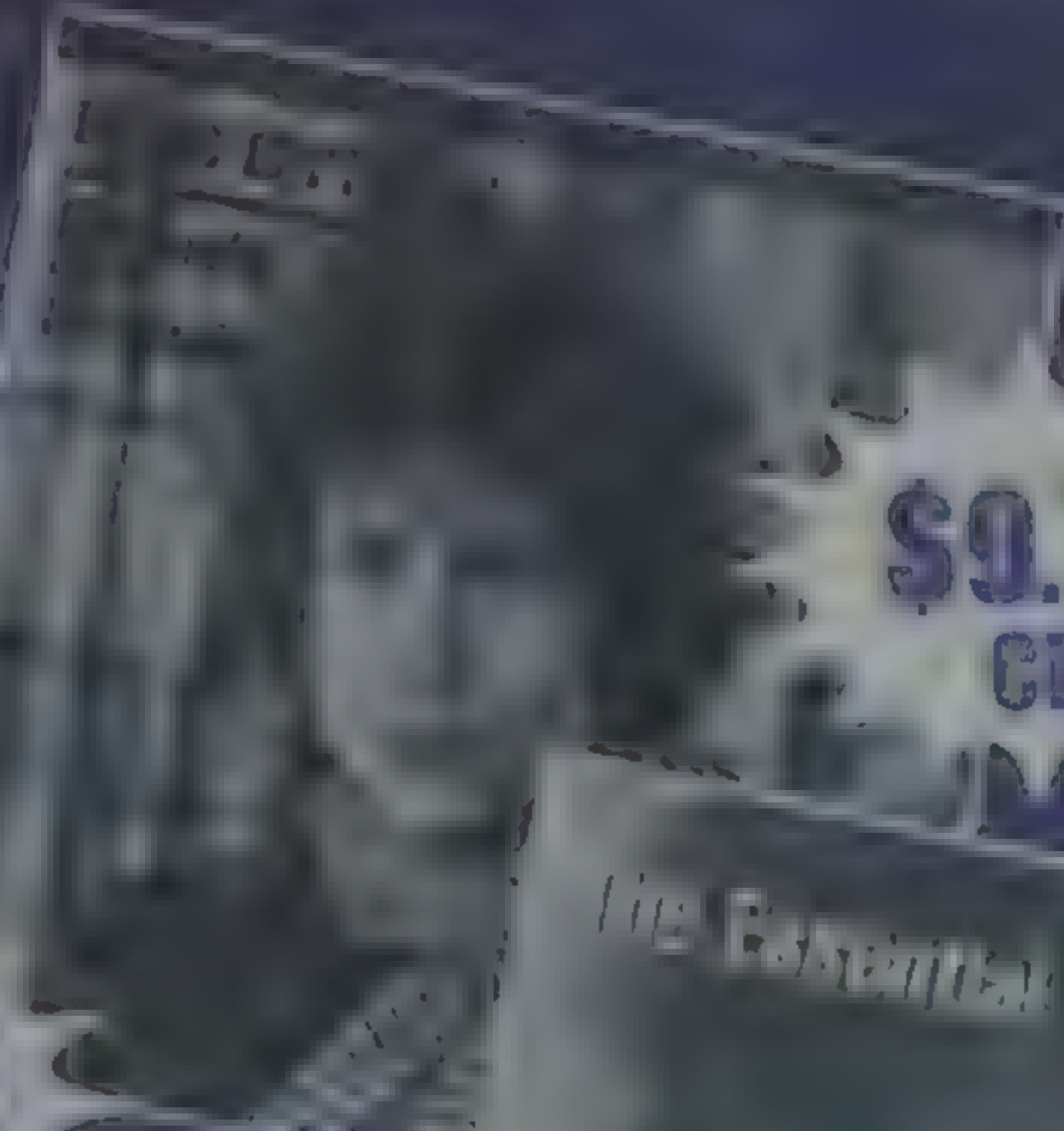
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# The Mann who was there

it of the West's  
in Mann  
owcases solo self

DAVE JOHNSTON

John Mann wanted to be an actor, you know. And these days, that's how he makes his money, finally taking advantage of the education he had before music mixed into his life.

"I fell into music," the Vancouver songwriter chuckles. Mann was writing drama when he met Geoff Elliott at an improvisational class. There, Spirit of the West became Canada's most beloved groups, a rich discography that spawned rock anthems like "Home for a Weekend" and "So Political." But now—the band sticks to the odd live performance—after their contract with Warner Music Canada ended in 2000, members have devoted their time to individual efforts.

Geoff has an album out, Vince [Elliott, the drummer] has an album out and Hugh McMillan has been working with Oscar Lopez," Mann lists. "We still play live shows, but it's not so much to think of shutting down our pursuits and making another record. We're all hoping it happens, but right now it's a little impossible."

## Mann's town

Mann, acting has become his new job. Starting off with extra work on various television and film productions that buzz around Vancouver, Mann has moved into a regular role on *Haunted*, a new series for the Canadian television network UPN. "It's a great break," Mann laughs. "It's to get a character you can develop and think about. It's nerve-racking, because I want to do a really good job, but the pressure is totally on by myself."

That isn't to say Mann has turned back on music. The Hollywood experience has become one of many personal experiences Mann has added into his new solo album, *Acoustic Kitty*. The satirical nature of songs like "American T.V." sound like a man biting the hand that feeds him, which may reassure the long-time fans who might think that the bright lights of Hollywood have softened the performer.

A lot of the stuff they film in Vancouver that I've been in, where it's about big breasts, guns and cars, is crazy. But at the same time, I've enjoyed being in it. "I'm really, really, really," Mann laughs. "And I love the money. My feelings are mixed up in one line in that I need it more than I need it. You do it because it's experiential, it's money, and the song is that hypocrisy I'm stuck in."

Mann wasn't looking to record a new album until last year, when he was invited to participate in the Journey Project, which sees artists of various disciplines spending time in the territory and creating something that reflects the trip.



Yukon do it: John Mann went north, and came back with an *Acoustic Kitty*.

A couple of songs later, Mann was convinced to make *Acoustic Kitty*.

Mann immediately called upon veteran producer Michael Phillip Wojewoda, multi-instrumentalist Ford Pier and former Odds bassist Doug Elliott for help. "If I may be so bold, I think I chose the right people

to work with," Mann says. "Michael produced two Spirit albums, so I was really comfortable with him, and he has strong opinions. Doug is Canada's Paul McCartney, because he has a beautiful sense of melody. As for Ford, I knew him since his Jr. Gone Wild days, when both our bands would share a bill. I've always loved

his stage presence and he's a really flexible player. He has a really interesting way of coming about music. "I'm not like one of those guys like Danny Michel who writes and writes, because that's what he does, and as a result he's an awesome song writer," Mann continues. "It's hard to write when you're shuttling your kids from hockey to soccer, or focused on acting and keeping things going from day to day. The times when you're feeling inspired enough to write are really few and far inbetween. When you've got it, it's just a gift."

## Folk on the Road

With John Mann, Dayna Manning, Maren Ord, Jack Harlan, Hannel Jimmy and Pigeon Hole • Sidetrack Café • Sat, Aug 24

## [preview] folk

EX-BACKUP MAN FOR PRINCE, PARLIMENT, & JAMES BROWN AND THE UNDISPUTED KING OF FUNKY STUFF

# maceo Parker

## & HIS ALLSTAR BAND

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Will Boulware - Hammond B3  
Bruno Speight - guitar  
Rauney "Skeet" Curtis - bass (formerly P-Funk All Stars)  
Jamel Thomas - drums  
Corey Parker - vocals  
"Sweet" Charles Shirell - vocals (James Brown's band leader 78-95)  
Martha High - vocals

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Fri Sept 20th Groundline Records Artists Blurtonia  
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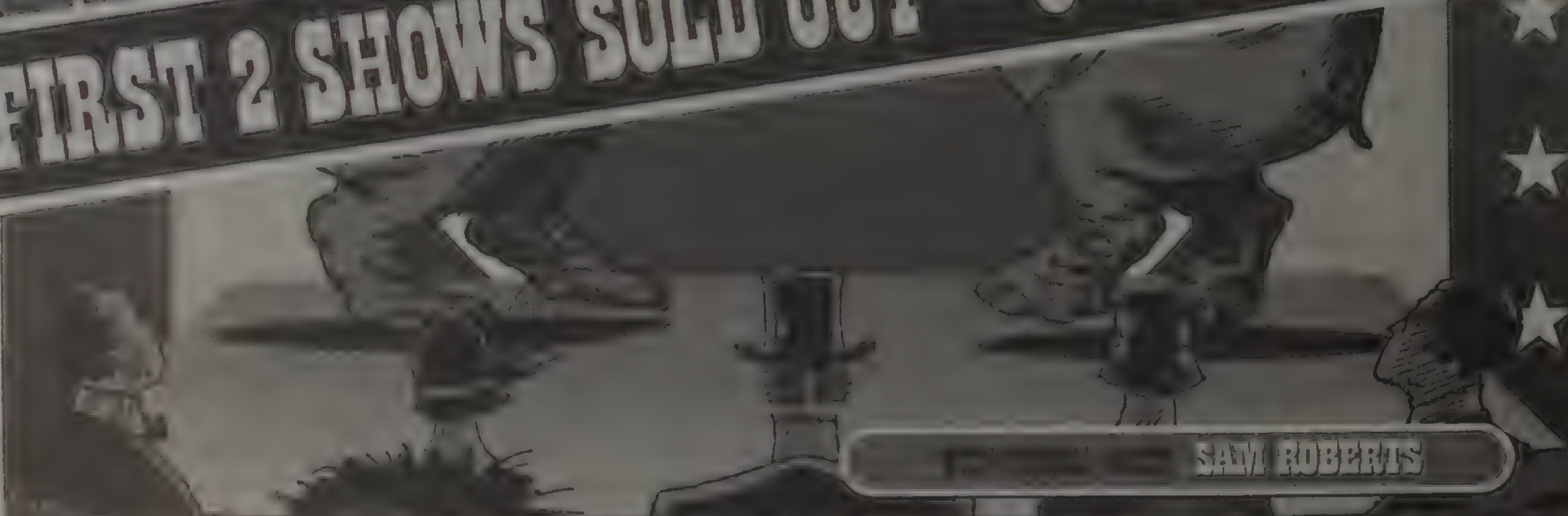
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## The break of Ray

Rayvon makes his move from under Shaggy's shadow

BY SEAN AUSTIN-JOYNER

Every great story has to have a sidekick in it somewhere. But what if that sidekick has a life of his own and, instead of simply being the backup man, has goals, ambitions and talent to showcase? Take, for instance, reggae artist Rayvon. Best known for the smooth duos on Shaggy's 2001 hit "Angel," the self-taught musician has spent most of his professional career in the shadow of others. "It's been kind of like a bouncing ball," Rayvon says.

Though Shaggy is the front man, Rayvon is the one who are people

Rayvon didn't have made it without my help on the record. So we learn from each other, and a lot of the stuff he taught me, I watched and learned from." Brian Rayvon Brewster's story begins when he was a teenager, when he started teaching himself to play drums and DJ and took time to learn bass guitar. Recording and releasing hip-hop tracks from his home, he began drawing attention in the early '90s. His persistent effort paid off when he met Shaggy, another relatively unknown Brooklyn artist, coincidentally in the studio.

It was there to work on a song that was there to work on a song the producer suggested we pick up something together," Rayvon recalls. "Shaggy had that reggae sound and I had that R&B-singing style. When we

combined that together, we had good chemistry. So we took that chemistry to other studios and lucked out one day with a producer who was also on the radio and played one of the songs."

### The notorious "Big Up"

That song, "Big Up Big Up," became an underground hit. But while Rayvon and Shaggy were busy receiving admiration from the neighborhood kids, the revenue brought in by the song was going into somebody else's pocket. "That shady part of the industry is definitely not a good part—it's a gritty part," says Rayvon. "But there's a lot at stake at the end of the day and a lot of people want to get their hands on the pie. There's going to be obstacles and it's going to get dirty at times, but you've gotta be prepared for the fight."

Instead of letting the ills of the industry eat away at him, the Barbados-born singer decided to chalk it up to experience and continue working with Shaggy and other artists. "There are certain things that every artist has to go through at one time or another," Rayvon says. "More than likely, you're going to get dropped from a label during your career; you're going to lose money at the beginning and you might put records out that don't go anywhere. But you've gotta learn how to pick up and keep going."

Though skeptical of how far the music industry would take him, Rayvon knew music was his calling when he "ran out of excuses to tell work" for his many absences when on the road. Finally, while on tour promoting Shaggy's first interna-

tional hit, "Oh, Carolina," he decided to call his boss at UPS and inform him of his career change. "I went from excuses to sickness to a leave of absence that I'm technically still on six years later," he says. "Seeing as I was calling from England, I felt that was the right place to be. I don't think UPS could have gotten me to Europe that quickly."

### Cry in the dark

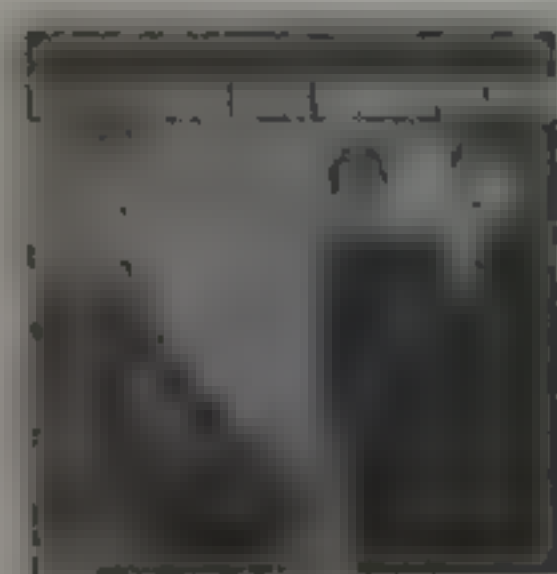
That tour led to Rayvon's first solo

album, the poorly distributed *Hear Me Cry*, in 1994. Now, over eight years later, Rayvon's solo career is getting another boost. His newest album, *My Bad*, is a more melodious and aesthetically pleasing offering than *Hear Me Cry*, which showcased a blend of singing and chatting. It also displays a far more rogish Rayvon than previously heard. Songs like "Damn," which Rayvon describes as the highlight of his live performance, are dripping with sexual innuendo.

"This album's a tad bit naughtier than the first one," Rayvon warns. "A couple of the tracks are more adult, so you have the Bill Cosby side and you have the Eddie Murphy side. In the daytime, when the kids are up, you give them the Bill Cosby. But at nighttime, when you put them to bed, it's the Eddie Murphy." ☉

Rayvon  
With Shaggy • *The Joint* •  
Thu, Aug 22

## HMV recommends...



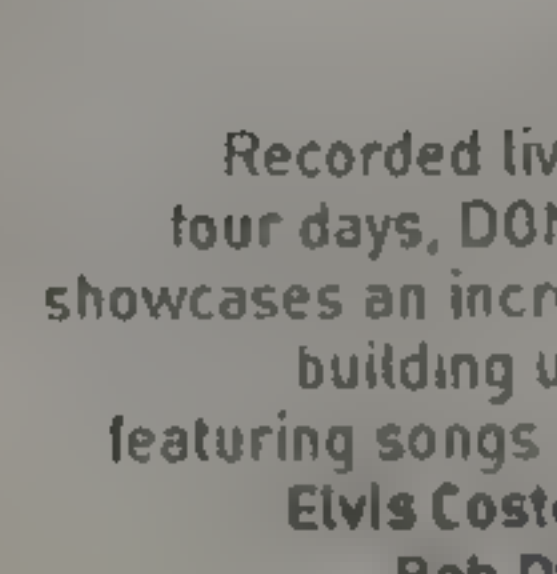
### black rebel motorcycle club

Capable of switching gears from raucous rave-ups to psychedelia-tinged tunes, BRMC's debut displays such depth and range that surely even greater things are yet to come



### Brad

Once best known as Pearl Jam guitarist Stone Gossard's "other" band, Brad's sonic palette includes melodic pop, trippy psychedelia, funky grooves and snarling rock



### solomon burke

Recorded live in the studio over four days, *DON T GIVE UP ON ME* showcases an incredible R&B vocalist building upon his legend and featuring songs from Van Morrison, Elvis Costello, Tom Waits and Bob Dylan to name a few



### kenny chesney

With his sixth album, New Country star Kenny Chesney hones his mix of traditional country and earnest rock to great effect, blending influences that range from Conway Twitty to Bruce Springsteen



### dj micro

With this album Micro has made his definitive musical statement, mixing rave-ready electronics with trance inducing atmospheric textures and spacey, disembodied vocals



### dj jazzy jett

Jazzy Jett's latest illuminates his talents as a mixmaster and producer extraordinaire, and features appearances from Boyz II Men's Shawn Stockton, MC Freddie Foxxx and Jill Scott



### cesaria evora

Evora's singing is capable of channeling melancholy, languid longing, and an almost otherworldly sense of soul, and this collection serves as a perfect introduction to an amazing talent.



### toby keith

New Country's outlaw enn returns with a new collection of terrific twang and vice-of-life tale: guaranteed to bring out your inner line dancer



### beth orton

The third album from this British singer-songwriter is a winning collection of breezy, roots-inflected modern pop, featuring guest turns from Ryan Adams and Emmylou Harris



### john mann

Best known as the frontman for Canadian folk-rock stalwarts *Spirit Of The West*, Mann's solo debut should resonate deeply with fans of folk and rock.



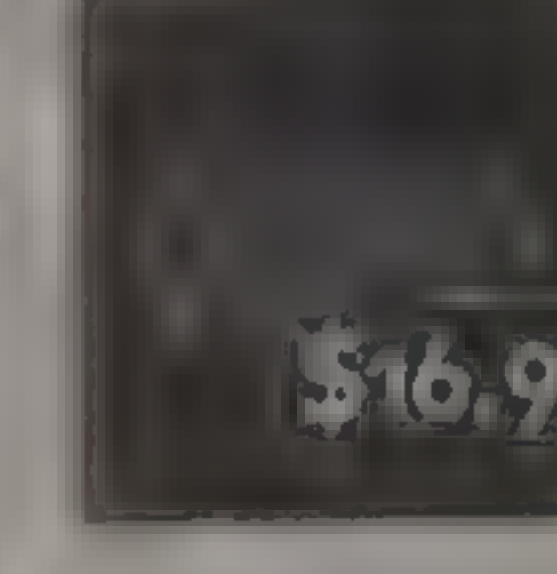
### voodoo glow skulls

This Californian combo mixes up powerful punk with the exuberance of ska and Latino music to concoct a truly unique rock 'n' roll experience



### various artists

HOW WE ROCK features the garage-grown growl of *The Hives*, *The Donnas* and Canada's own *Danko Jones* among others. This 19-track collection is guaranteed to blow speakers and minds simultaneously



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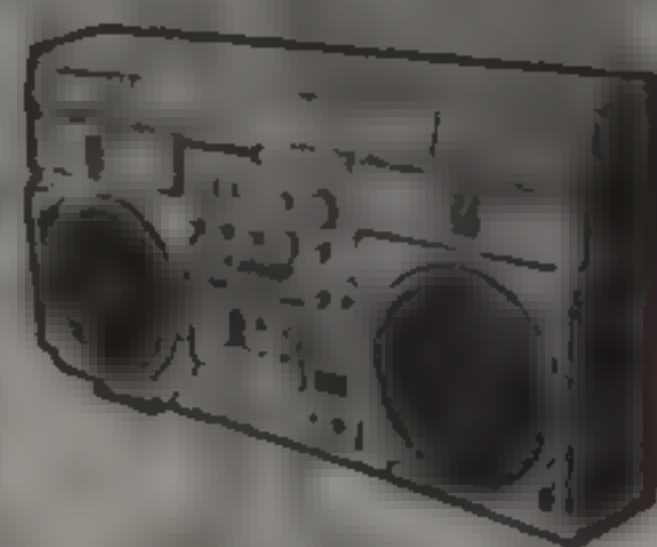
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# UNKNOWN

# CASH



**TECHNOLOGICAL**  
Neel X  
Techno  
Wednesday Mornings  
1AM - 3AM

**THE PHANTOM PYRAMID**  
Minister Faust  
Global African/HipHop  
Thursdays  
8PM - 10PM

**SMOOTH**  
Tina Sparkle  
Nzyme  
House/Techno  
Thursday Mornings  
8AM - 10AM

**PULSE FM**  
MC DEADLY  
Drum & Bass  
Fridays  
10PM - 11PM

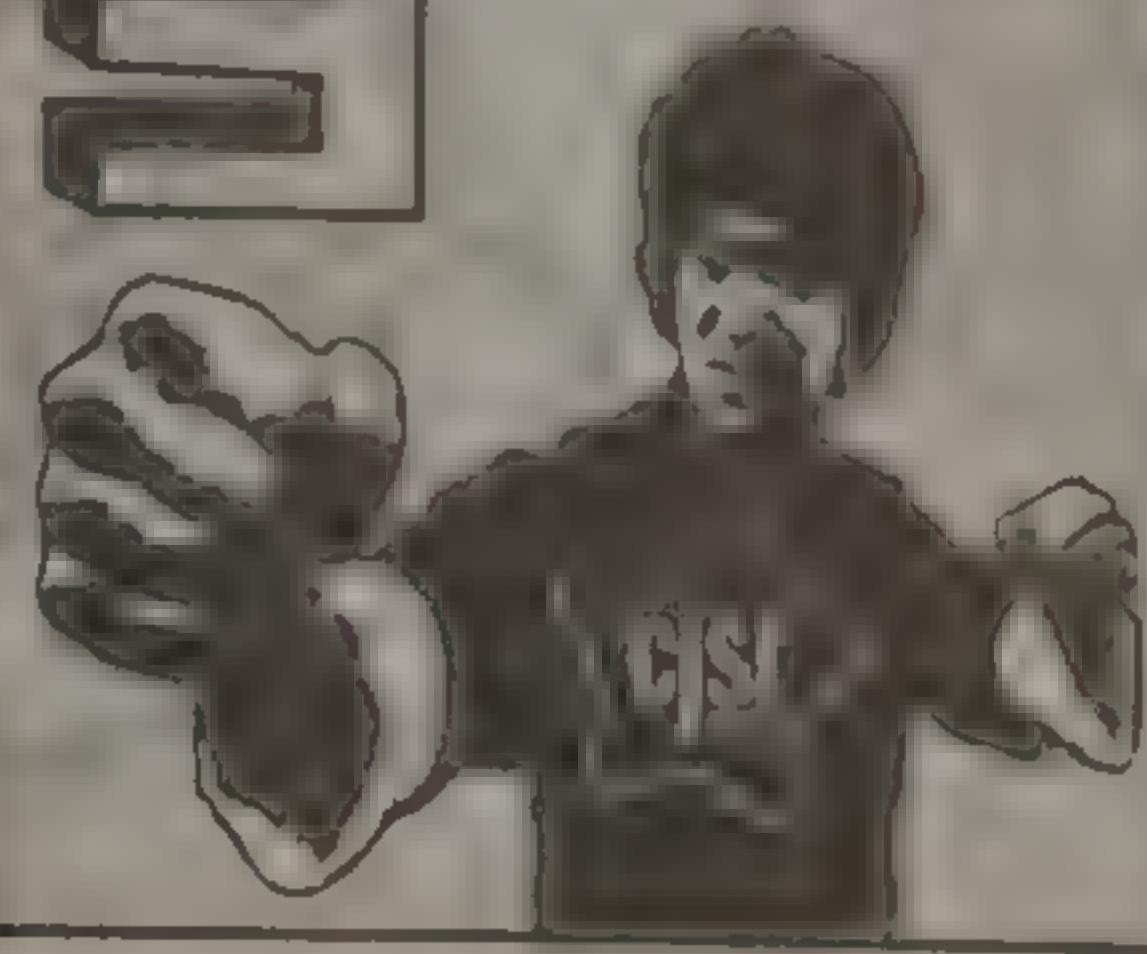
**ELECTROCLASH**  
DJ Kuch  
Techno/House/Trance  
Friday Mornings  
3AM - 6AM

**CATCH THE BEAT**  
Spilt Milk  
HipHop/Breakbeat  
Saturdays  
8PM - 10PM

**FREQUENCY**  
Eli & Prosper  
House/HipHop/DJ Tempo  
Saturdays  
8PM - 10PM

**CARIBBEAN SWING**  
KC (& Kinki)  
Reggae/Calypso/Soca  
Saturdays  
8PM - 10PM

**URBAN WAVE SOUND**  
Arlo Maverick  
HipHop/RnB/Soul/  
Dancehall Reggae  
Saturdays  
12AM - 3AM



inside  
global  
club  
culture

## BPM

BY DAVID STONE

### Nexus fest!

This is the news everyone has been waiting for: *Vue* has exclusively learned that the headliners for next month's 2002 Nexus Gathering are Jimmy Van M, Christopher Lawrence, Big League Chu and DJ Mea. The party will also feature a hip hop room, headlined by old-school turntablist Lord Mozzak. (He's so old-school underground that even Google can't find him!)

The party, which takes place on Saturday, September 21, is probably the most anticipated event in the local dance music scene, and it promises to be among the largest in the history of Nexustribe. Given that all the early-bird tickets and VIP passes are already gone, the hype might be right.

In other Nexus news, British dance music group Dirty Vegas will be appearing at Nashville's Electric Roadhouse on Wednesday, September 4. You may know them best for their huge commercial hit, "Days Go By," which was featured in a successful

string of Mitsubishi car ads. Their debut self-titled album scored a top-10 slot on the *Billboard Top 200* on the first week of its release, a historic first for any electronic dance music act.

This is only two days after Nexus presents house legend Mark Farina down at the joint on Monday, September 2, and only four days after 2Knights Productions' throw their highly-anticipated Resurrection all-nighter at Red's on Saturday, August 31. Something about that mall, I guess. Tickets for all of these events are available at DV8 Records, Foosh, Underground and Colourblind.

### Don't you forget about him

**Glenn Lewis • The Joint • Wed, Aug 28 • preVUE** As a young man, Glenn Lewis listened to a lot of music. All the masters of soul—Gladys Knight, Stevie Wonder, Curtis Mayfield, you name it. If it had any kind of soul, whether it was rock or blues, it was taken in. "It was like osmosis," he recalls over the phone from his adopted home of Philadelphia. "I'd go to sleep listening to it and I'd wake up to it."

Lewis soaked up enough to get critics and fans worked up into a lather when his first single, "Don't You Forget It," hit the airwaves earlier this year. The silky, old school vibe of the single, which preceded his debut for Epic Records, *World Outside My Window*, recalled all of his influences at once. He credits his parents, who were both singers, for the passion he has now. More importantly, he's since learned that after 12 years of trying to get people's attention—and earning it—he can't fall back on the past anymore.

"I have to become my own person now," Lewis says. "It's wonderful when people tell me that I remind them of Stevie Wonder or something. It's a huge compliment. But I wanna be open. I want to show growth." Which is why Lewis is making a deliberate attempt to branch away of the modern stereotype of the black R&B singer. He says that recording something with Radiohead would be a dream and he doesn't see how that would be wrong. He recently completed a track with Amel Larrieux for jazz bassist Stanley Clarke's upcoming album—and he believes he could get used to spreading his scope further.

"There was a point in time when I believed that it wouldn't make sense, because I wanted to be seen as a particular kind of artist. Except for a few exceptions, a lot of artists tend to stay within their boundaries," Lewis says. "For me, it's a conscious choice to take the opportunities presented to me and live them

out. It's all just music, anyway. It's art and music and creating something with some kind of meaning and through that experience, because what will make me a better artist

This is the sort of drive that enabled Lewis to handle the fickleness of hype and envision himself on a career trek that he hopes will take to the kind of heights his heroes' guiding lights took him so many years ago as a youth growing up in Toronto. "If I were to be so blessed as to write an album that touched people in the way Stevie Wonder's *Songs in the Key of Life* or Alanis Morissette's *Jagged Little Pill* did, where it's a person's purest, most honest expression, and it's appreciated by however many people who can identify with it, that would be the pinnacle. You don't make something like that intentionally. You sing it from the heart. To be able to do that once or twice in your life would be a gift." ☐

## CLUB WEEKLY

**THE ARMOURY**—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI-SAT: top 40 dance and R&B

**BACKROOM VODKA BAR**—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: Deja Vu, house with Khadija Jetha, Johnny Five and guest DJs • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

**BLACK DOG FREEHOUSE**—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

**BRONZE**—10345-105 Street, 423-7884 • FRI: Expressions, progressive house with resident DJs Darcy Ryan and Dave Lee, with guests

**CALIENTE NIGHTCLUB**—10815 Jasper Avenue, 425-0850 • FRI: Funktion Friday, with DJ Invoiceable, and guests • SUN: Ladies Night, with DJ Invoiceable, MC J-Money and guests

**CLIMAXX AFTERHOURS**—10148-105 St. • (780) 425 2582 • THU: guest DJs • FRI: Thunder Dave, Mr. Anderson, Slav • SAT: Wil Danger, Donovan, Protege

**CRISTAL LOUNGE**—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Al-V, Wayne B and guests—AUG 24: Beenie Man CD release party

**ELEPHANT AND CASTLE ON WHYTE**—10314 82 Ave, ph. 439-4545 • TUE: Method, breaks,

hip-house with DJ Headspin

**FLY BAR**—10314-104 St., 421-0992 • FRI: DJ Mikee, downtempo and house •

**HALO**—10538-Jasper Ave, 423-HALO • WED: Copetic, Brit pop and indie rock with DJ Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: How Sweet, hip-hop and R&B with Urban Metropolis (Ice, Kwake) • SAT: For Those Who Know, with Junior Brown, Amedeo, Remo Williams and guests

**LUSH/THE REV**—10030-102 St., 424-2851 • TUES, AUG 27: Fog w/ Overflow • WED: Main-The Classic, retro with DJ Loka; Velvet-progressive house with Ariel & Roel • FRI: Future Funk—main room: The House of DV8, house and progressive with resident David Stone and Derkin with guests; Velvet The Trauma Room, drum 'n' bass with residents Degree, Phatcat, Skoolie and guests

**MAJESTIK**—10123-112 St. • MON: Sex, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DJ Karaoke • THU: House with residents Trip switch, Sweetz, Kristoff and guests • FRI: Summer min', hard house and trance with Charlie Mayhem, Crunchee and guests • SAT: Hot Summer Nights, house with Kristoff and guests

**NEW CITY COMPOUND**—10167-112 St. • 413-4578 • WED: Suburbs—Atmosphere, old school, soul, house and hip hop, with Cool Curt and Slacks • SUN: Chocolate Sundae house with Remo, Cool Hand Luc and guests

**PURE**—10551-82 Avenue, 995-PURE • TUES: Pure Opulence, house with residents Yvo Canto and Richard Delamar, with guests • WED: Live Cargo, live electronic music with Special Agent K and guests • THU: Cold & Jaded, industrial and hardcore with The Bombastic and guests • FRI: disco house with DJ Dragon • SAT: DJ Dragon, eclectic dance music

**RED'S**—Phase 3, WEM • SAT AUG 31: Resurrection, with Frankie Vega (Chicago), A (NYC), Tybal (NYC), Tristan Newton, David Vass, David Stone, Derkin, Kristoff, Trips vs. Sweetz, Skywarp, Bowler, Tai' Shar, Robert Sarac, Flowbee, Deadaleus, Kenny K

**THE ROOST**—10345-104 St. • TUES: Upstairs Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs: house with Alvaro, Headspin, Diabolik, Topaz, Yvo and guests

**SAVOY**—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

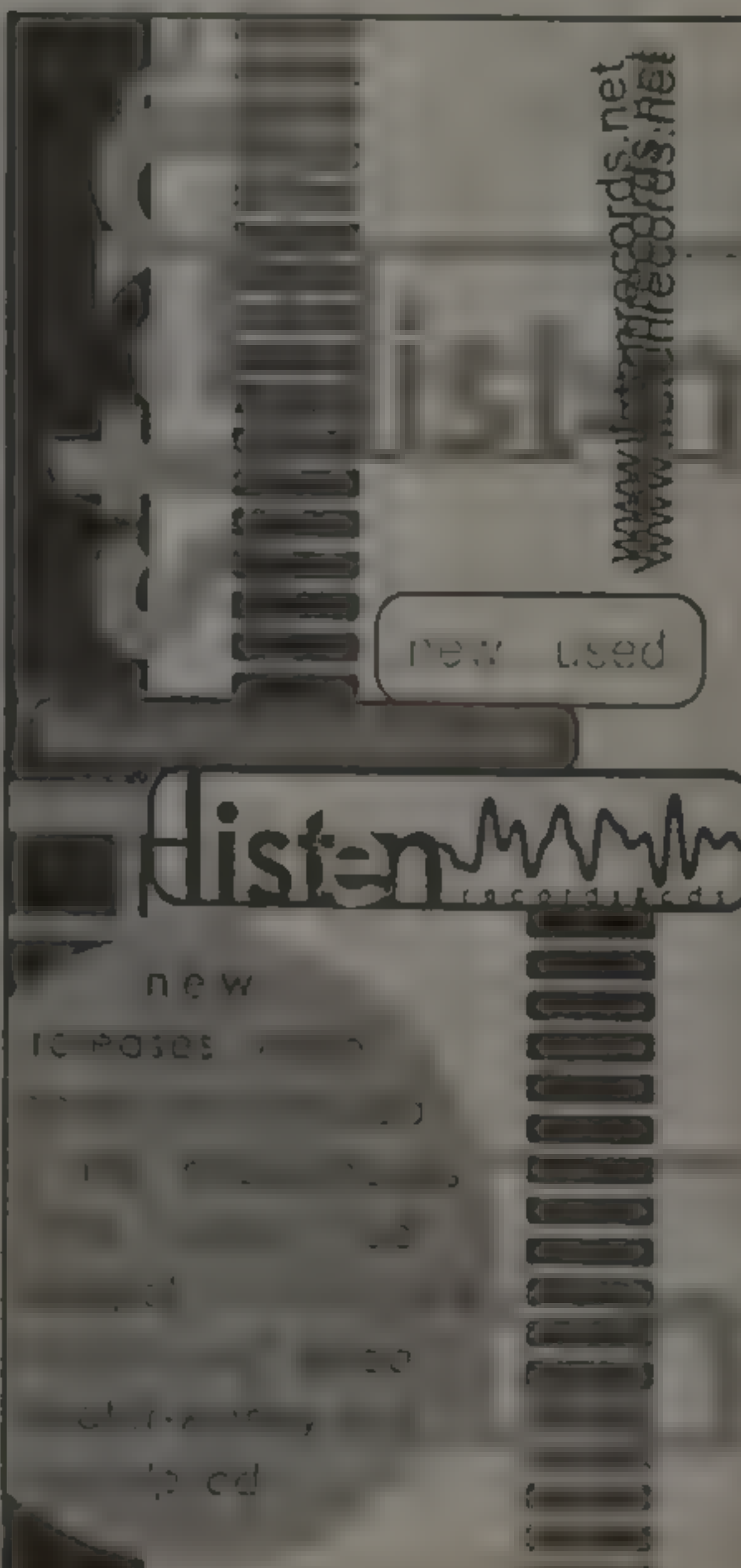
**SUBLIME** (late night/after hours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Muatt, Locks Garant

**THERAPY** (late night/after hours, 18+)—102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propz, Trips, LP; Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Dave Thierman (hard flow), Trips (funky hard house), Crunchee (hard house)

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**DON'T BE A SHEEP.**  
**ROCK OUT WITH YOUR COCK OUT!**  
**WITH: BAD NUZE SUZE AND SHINAW**  
**MUSIC WITH GUITARS.**  
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**13 MIDNIGHTS TIL 12**  
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# NEW SOUNDS



ASH FREE ALL ANGELS  
(KINETIC/BMG)

awfully strange to review an album that's been in my hands for about a year, but Ash's breakthrough record is finally now being released in North America, even though it was regarded by all the Brit hype mags as the top release by a UK act in 2001.

The hype machine for Ash in Great Britain has been going great guns since *Free All Angels* was released, spawning a series of hit singles. (By the way, yes, this is the same Northern Irish band who released albums on Warner and Universal a while back—betcha some execs' asses are in sling over letting Ash go.) And there's no reason to believe that the band won't repeat their success on this side of the shores.

Why? Because Ash gave up on a Brit-pop sound and went for a guitar-first approach that makes them come off as a California pop-punk act. But is it great pop music masquerading as punk, or punk masquerading as great pop music? The hooks are infectious, and after a series of listens, the melodies of "Burn by Burn" (already hailed by NME as the top single of 2001), "Shining Light" and "Cherry Bomb" will be sure to impress not only punk fans, but all the radio programmers out there, too.

Both ballads "Candy" (which features a sweeping orchestral back-

ground) and the understated, down-and-out-but-hopeful "Someday" have been massive smashes across the Atlantic. My best guess is that within three months, you'll know both of these songs by heart. I liked this album when it came out a year ago. I still like it now. ★★★★★—STEVEN SANDOR

JOHN MANN ACOUSTIC KITTY  
(NETTWERK)

I'm not really sure whether the city of Red Deer will appreciate John Mann's ode to their home. On "Red Deer," Mann draws from a personal experience playing in a bizarre pub where "bikinis at the bar, peanuts in a glass" and "yesterday was lingerie with eggs served anyway." It's a song about not being willing to admit passing your prime, which isn't something Mann needs to worry about. After nearly two decades fronting Spirit of the West, the Vancouverite has finally found his voice, alternately weary and defiant, as he opens up his diary and lets us peer inside his noggin.

Musically, *Acoustic Kitty* is a rich piece of work, thanks to splendid arrangements courtesy of producer Michael Phillip Wojewoda and instrumentalist Ford Pier. Songs like "Love's a Sobbing Idiot" use odd found sounds as percussion, while Mann's vocals glide over top like a broken angel whispering prayers for a broken world. He relaxes and lets himself fall into the melodies rather than fight to get on top of the mix.

The best moments, however, come when Mann puts himself and his guitar front and centre, like on the gentle ballad "Come Along With Me Tonight," in which he strips away the verbosity that characterized his Spirit work and gets down to the simple, evocative poetry of lines like "this land from the back of a van is just so far in front of me." It's like sitting at a bar with an old friend who seemed a little precious at times, but you can't help loving him regardless. ★★★★★—DAVE JOHNSTON

RALPH MYERZ AND THE JACK  
HERREN BAND A SPECIAL EP  
(EMPEROR NORTON)

Okay, I have to admit that the only thing that drew me to this disc was the cover art, a photo of native children in fur-lined parkas shooting hoops outdoors in some snow-covered, mountainous northern location. (I also liked the little sticker highlighting the inclusion of the Nordic chillout hit "Nikita." Like any self-respecting Scandinavians wouldn't love a chillout track!) From the between-the-fjords-and-the-mountains underground electronica mecca Bergen on Norway's west coast, Ralph Myerz and the Jack Herren Band—the brainchild of a DJ named Erlend Sellevold—have been making late '60s- and '70s-influenced electronica for five years. This four-track EP is best described as mellow, percussive dub, with some smooth sultry female vocals over top. It's part of the lead up to their first full-length collection of originally recorded music, which should be out sometime early next year. And it's so chill that it attracted the attention of Volkswagen ad execs, who used a slice of icy-cool "Nikita" for their Scandinavian Passat ad. I don't know if the NBA's Scandinavian marketing folks have a had a listen yet. ★★—DAN RUBINSTEIN

SCOTT MERRITT THE DETOUR  
HOME (MAPLEMUSIC)

Announcing himself with a deep, gravelly voice like that of the G7 Welcoming Committee's Greg MacPherson, soaring up to Andy Stochansky-style vulnerability and tenderness, his electric guitar alternately crunching or crying, Scott Merritt comes across at first like a brash newcomer demanding to be heard. But it ain't like that at all. Merritt had a couple of indie albums out by the early '80s, including 1979's *Desperate Cosmetics*, produced with help from an unknown Hamilton engineer named

Daniel Lanois. Pulling back since the early '90s to focus on family, engineering and producing (he's worked with people like Fred Eaglesmith and Stephen Fearing at his studio in Guelph over the years), Merritt is back with a record that tries to capture the feel on an Ontario beach town on Labour Day. It does.

*The Detour Home* is a steady, catchy rock album. It's got working class lyrics, an easy on the ear rock/pop sound and enough original imagery to keep you thinking. The hook-heavy leadoff track, "Homedale Bus," with its nugget refrain "You can't stop a good thing," has hit single written all over it. Other than some of the slower numbers, "Homedale Bus" is probably the most arresting song on the record. Not because Merritt doesn't have the creativity to keep you captivated from start to finish. It's just that some of the tracks feel too polished. But that's my only complaint. ★★—DAN RUBINSTEIN

KHIA THUG MISSES (ARTEMIS/EPIC)

My top three hip-hop albums of all time were, in no particular order, De La Soul's *Three Feet High and Rising*, Public Enemy's *Fear of a Black Planet* and Boogie Down Production's *Criminal Minded*. Now, thanks to the lyrical wit and diversity of newcomer Khia, I can add another to that list.

From the get-go, Khia wittily describes herself as a true thug, and says she'll "die for her bitches." And boy, does she ever. With socially conscious songs like "My Neck, My Back (lick my p\*\*\*y and my c\*\*\*k)" and "F\*\*k Them F\*\*k N\*\*\*\*z," one would be hard-pressed not to walk away from *Thug Misses* with a new outlook on life.

But lyrics are not the only selling point for *Thug Misses*. Throughout the entire CD, there is a running theme of self-affirmation, reliability and confidence. When Khia utters "Don't Trust No N\*\*\*\*z" over and over and over again, you believe her. My only fear is that people will actually take this review seriously and run out to buy this worthless pile of waste. —SEAN AUSTIN-JOYNER

MARIO (J RECORDS)

The infinite wisdom of Clive Davis and his J Records label has given us such new acts as Alicia Keys, Product G&B and Jimmy Cozier, as well as furthering the careers of Busta Rhymes, Angie Stone, Monica and Deborah Cox.

The latest singer to come out of the J Records gates, Mario, is no exception to the successful legacy. With his self-titled debut, Mario manages to add a younger generation to the 20-something majority of J Record listeners. Mario is a lot like many other teenage singers. He has plenty of appeal, but little substance. The album focuses primarily of upbeat, club-friendly songs, and only pauses for ballads when the pace begins to get monotonous. Unfortunately, it's Mario's ballads that are the most memorable.

His smooth, controlled vocals shine on "Could U Be," an honest yet overdone "are you that girl" type of song. And on "Braid My Hair," a concept taken from a line in R. Kelly's "I Wish," Mario shows a side we rarely see in our pop stars—mortality. With his live performances reminiscent of Bobby Brown's "My Prerogative" days, Mario is a talent who will continue to get better with age. ★★—SEAN AUSTIN-JOYNER

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THE MARK KLEINER POWER TRIO

THE TENNESSEE TWIN

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THE WESTERN CASKET FACTORY

CAROLYN MARK

HER ROOMMATES

THE BURNETTIES

FRIDAY SEPTEMBER 6

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ACCIDENT

HOODWINNERS

TUESDAY AUGUST 27TH

NEW TOWN

ANIMALS

THE FRANKLINS

Home wrecker

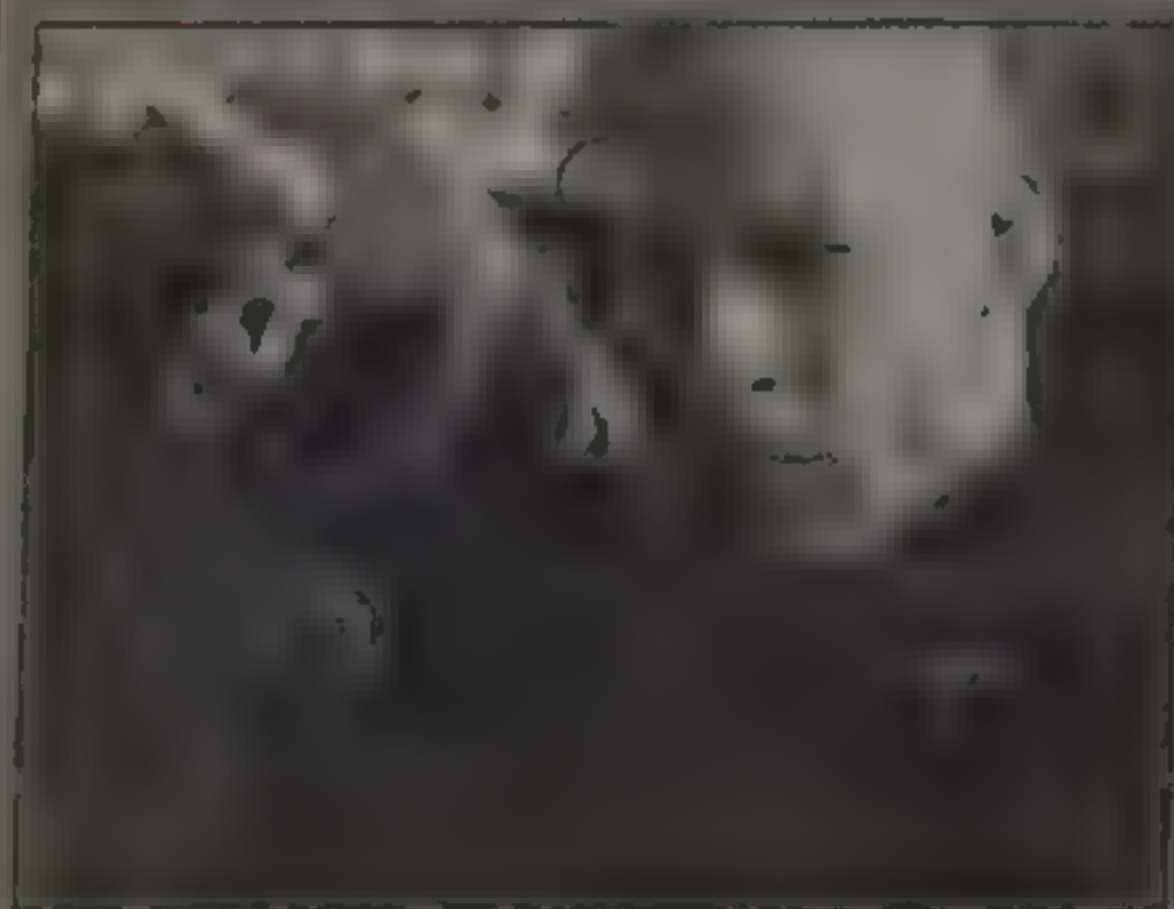
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## FAMETRACKER

## ENTERTAINMENT REPORTING 101



posted a record of \$45.7 million for the sale of a copy of any last demand.

① *Austin Powers in Goldmember* closed its way through a 7 million sets of yellow pants that "gold."

② *The Wedding of a Friend* 5.8 million pairs of "wedding."

③ *Blood Work* led 4.6 million sets of rancid plasma!

④ *Road to Perdition* wound its way through 3.8 million miles of essentially boring countryside!

⑤ *The Master of Disguise* pulled 3.3 million spirit-gummed hairs from his teeth after ripping off a defective fake beard!

⑥ *The Adventures of Pluto Nash* crash-landed with no survivors, some 2.1 million light-years from anyone's notice!

⑦ *XXX* repeated the line "Welcome to the Xander Zone" 23.0 million times, in an ill-fated attempt to spark a catchphrase!

⑧ *Signs* scared and delighted 19.5 million people, while the rest snorted at the lame-o ending!

⑨ *Blue Crush* used a total of 15.2 million threads to construct four whole bikinis!

⑩ *Spy Kids 2: The Island of Lost Dreams*

## THE ASTERISK\*

As a teenager, **Cameron Diaz** lived in the home of famed animator **Chuck Jones**, serving as his "muse"!

**Samuel L. Jackson** has instructed his agent to turn down any scripts that might require him to raise his voice!

**Jennifer Lopez** has commissioned the construction of a 35,000 square-foot rabbit hutch on the grounds of her Hollywood estate!

**Reese Witherspoon** had a serious offer from comic-book publisher **Drawn & Quarterly** to publish her autobiographical graphic novel, *Reese's Pieces*, which

Designer **Calvin Klein** has singled out bottled spring water as "the greatest menace to civilized society in the world!"

**Mary-Kate Olsen** was recently named to the jury of the 2003 Telluride Film Festival!

**Aaron Eckhart** has pulled out of the role of comedic Mountie **Dudley Do-Right** in an upcoming live-action remake of the famed cartoon!

Cyclist **Lance Armstrong** is the nephew of moonwalker **Neil Armstrong**!

**Robert De Niro** has already signed on to direct the third movie in the *Analyze This* franchise, tentatively titled *Analyze What?: The Final Analysis*!

**Kate Jackson** was considered for the role of **Bosley** in the upcoming *Charlie's Angels* sequel, but **Drew Barrymore** nixed the former *Scarecrow* and *Mrs. King* star because Barrymore is phobic of

**Terence Stamp** owns a stamp and collectibles shop in Leeds, England, called *Stamp of Approval*!

**Kid Rock** reportedly told a roadie after a recent lacklustre concert, "They're just not buying it anymore, are they?"

THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S NO

FAMETRACKER.COM

## Alternative Video Spot

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(VHS & DVD)

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(VHS & DVD)

RETURN TO NEVERLAND  
(VHS & DVD)

THE CAT'S MEOW  
(VHS & DVD)

ALL ABOUT THE BENJAMINS  
(VHS & DVD)

VAN WILDER  
(VHS & DVD)

SCOOBY-DOO MEETS BATMAN  
(VHS only)

WHAT YOUR EYES DON'T SEE  
(Spanish; DVD)

PLAY FOR ME  
(Spanish; DVD)

<http://www.alternativevideospot.com>

## film

## Two Songs don't make a light

Scandinavian epic mostly bleak, moments of weariness

By JOSEF BRAUN

There's a distinctive aura of soul weariness in Swedish writer-director Roy Andersson's *Songs From the Second Floor* (*Sanger fran andra vaningen*). It's been so carefully nurtured, so acutely rendered, that, gradually, one begins to realize just how wholly it manages to pervade every single inch of every frame of this movie. Everything in Andersson's twisted palate is awash in shades of illness, in particularly Nordic purgatorial hues: the coldly-filtered bedrooms and kitchens, coloured to look like the inside of a freezer full of slabs of meat; the vast corridors, conference rooms and endlessly drab city streets swept clean of any signs of life; the ash-white faces made to appear as though nearly all the blood has been slowly drained from each character's body.

Andersson spent four arduous years staging and financing the elaborately dressed, meticulously detailed scenes that comprise *Songs From the Second Floor*. The result is an apocalyptic tone poem, a blackly hilarious journey through Dante's *Purgatorio* hosted by Luis Bunuel and Otto Dix, a heavily stylized work whose aesthetics are more in keeping with modern opera and painting than those of the typical narrative film. In short, Andersson's epic is disturbing, fiendishly amusing and, despite its obvious roots (in Monty Python, David Lynch, the Surrealists and Absurdist), one of the most unique cinematic experiences you'll find this year.

## Terminal city

*Songs From the Second Floor* is a film about the terminal malaise of being human in a world of infinite imperfection. Great, sometimes life-long efforts are extended, but nothing seems to finally work. The merciful end of everything must surely be near, but it just never seems to come. Characterized most cleanly in the perpetual, massive one-way traffic jam that can be heard blaring in the background for much of the film, *Songs* is a melancholy ode to waiting. Like Beckett's tramps in *Waiting for Godot*, Andersson's largely interchangeable characters are almost entirely resigned to inertia. "All we can do is hope," a



*Songs From the Second Floor*: Not much light at the end of the tunnel!

weary-looking man in a suit concedes after an eight-hour board meeting of indeterminate subject, where the participants take turns gazing mystified into a crystal ball and eventually try to flee in spastic panic when someone takes note of the fact that the building across the street is, somehow, moving.

The setting of *Songs* is a deliberately generic European city, teeming with rampant complainers, lead-

clumsy attempt to burn down his furniture store so that he can collect the insurance, or a terrifyingly large group's decision to sacrifice the film's sole child, time and again prove to be fruitless, not forwarding the narrative so much as accumulatively emphasizing the stench of despair.

The pleasures of *Songs* arise mostly from Andersson's ceaseless invention, demented humour and unfettered theatricality, and Istvan Borbas and Jesper Klevenas' powerful expressionist photography. But for all its darkness and suffering, the film also has moments of solace and tenderness. Well, two to be exact. As the film's opening aria reaches its climax, a man covered in ash stands in a crowded subway, his figure seeming to carry the weight of every person held captive in the underground vessel. And then, like a miracle, his co-passengers suddenly sing out the choir music (courtesy of ABBA's Benny Andersson) that has been building up to this point, their mouths shaped into passionate Os serenading one another with what little energy they can muster. Later, we see a cab driver at home with his wife, the two sharing duties on a flute, playing a simple melody. *Songs* will likely be a shade too bleak for some, but there's no denying that even in his grand opus of ache and emptiness, Andersson can still uncover a drop or two of divine communion. **B**

## foreign

faceted businessmen and their affection-starved wives, undead suicides stumbling after old unpaid debts and self-flagellating armies of people in suits crawling the streets. And many of Andersson's actors seem to be chosen for their remarkable obesity, as though he wanted to show people so sick of this business of living that they're literally bloated with dread, constipated with inarticulate unease.

## Swinging Jesus

Andersson builds his scenes out of tableaux, incorporating grand theatrical gestures (countless figures rising from dust and rubble like rats scurrying from a trash heap), doom-laden symbols of suffocating modernity (a man conducting a business meeting from inside his tanning bed) and irresistible sight gags (a crucified Jesus icon swinging cartoonishly from a single nail, a 100-year-old colonel kept in a steel crib). While *Songs* is anything but shapeless (as the title would imply, the film conforms to a highly musical structure), it is altogether plotless. Its characters' acts of desperation, including one man's

*Songs From the Second Floor*  
Written and directed by Roy Andersson  
• Starring Lars Nordh, Stefan Larsson  
and Torbjorn Fahlstrom • Zeidler Hall  
The Citadel • Fri-Mon, Aug 23-26  
(7pm) • Metro Cinema • 425-9212



Eddie Murphy  
 space caper *Pluto*  
 Fresh crashes  
 down to earth

should tell me something when I see the film I'm supposed to review—which has been shelved for God knows how many months—is already being written about as one of the great bombs of the modern movie era. For whatever it's worth, I can confirm for you that space-age caper *The Adventures of Pluto Nash* is indeed one weak piece. It's weak as a comedy (there are more laughs to be had in last year's abominable *Glitter*—and, give me, *Glitter* was not funny). It's weak as pillowy-soft sci-fi (the architecture sets look like they were constructed from all that tacky furniture left over from when Planet Hollywood went belly-up). It's even weak as a soundtrack, featuring some of the blandest, most non-charismatic R&B tunes you'll hear this side of Jupiter.

For star Eddie Murphy, it's an equally familiar artistic and financial disaster. As in Murphy's notorious directorial endeavor, the period piece *Harlem Nights*, he plays a successful nightclub owner whose busi-

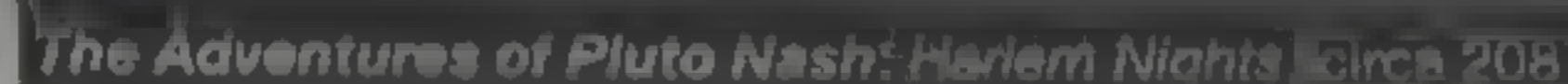
ness is threatened by gangsters looking to corner the market on vice. The difference here is that the script, by Neil Cuthbert (*Mystery Men*, *Hocus Pocus*), is even more tiresome, and the titular club owner just happens to run his joint on the moon, circa 2087. After he refuses a buy-out from the powerful and mysterious Rex Crater, Nash's club is fire-bombed, sending Nash on the run, along with his new waitress

Dina (Rosario Dawson) and his outdated robot bodyguard Bruno (Randy Quaid, dressed up like Mr. Clean, acting oddly like Bob Hope and waddling around like he pooped in his shiny pants).

Vaguely directed by Ron Underwood (*City Slickers*, *Mighty Joe Young*), nothing in *Pluto Nash* ever seems to lift it off the floor for even a moment. Murphy's given no room to breathe, no room to throw in a few of his trademark adlib jokes—he got to have more fun in *Showtime* even! There's some shtick with Murphy and Dawson trying on new body types at a body modification clinic that you may have seen in the trailer, but it's not any funnier in

the expanded version. There's a slight gag involving a hole being blown in the roof of Nash's secret hideaway, which sets off a vacuum that sucks the dress of his robot French maid off her robot body. And that, my friends, is about as inventive as *Pluto Nash* ever gets. (I think I was most engaged in the 10 seconds in which we got to see a clip from *Angels with Dirty Faces* on Nash's TV.) Even the futuristic costumes are puzzlingly uninteresting, with Murphy initially running around in a jacket that makes him look like a Checker cab and Dawson looking like she had a bad day shopping at the office wear thrift store.

What happened with *Pluto Nash*? How did it ever get made? How did it manage to attract such a stellar supporting cast? How many times will we get to see Illeana Douglas, Pam Grier (playing Murphy's mother if you can believe it), Luis Guzman, Joe Pantoliano and Burt Young in a movie with Victor Varnado, that freaky-looking albino rapper from *Julien Donkey-boy*? (Sadly, he does not rap in *Pluto Nash*.) Could it be that our worst fears are true? That Hollywood is in fact run by a soulless mega-computer with



no sense of discretion? Let's hope we won't have to endure another *Pluto Nash* to find the answers to these questions. **V**

**The Adventures of Pluto Nash**  
Directed by Ron Underwood • Written  
by Neil Cuthbert • Starring Eddie  
Murphy, Rosario Dawson and Randy  
Quaid • Now playing

Late Bosworth  
conquers her fears  
amidst the *Blue* rush

A s commendable as it is to see a teen-oriented film that possesses a genuine sense of girl power and doesn't feel obligated to shock us at every turn with tired biological humour, it's difficult to know how many plaudits at writer-director John Stockwell's surfer drama *Blue Crush*. Essentially, a preteen romance novel directly adapted into feature film (though the ostensible source material for Stockwell and Ziyi Weiss' script was Susan Sarandon's magazine article "Surf Girls 'Gai'"), *Blue Crush* is the story of Anne Marie (Kate Bosworth), a funky young thing with big dreams, overcomes her fears (of failure, boys and death at sea) and learns to make waves in the dangerous world of competitive surfing. It's infectious, cheerful, built to inspire young people, set to an unending soundtrack of beach party pop numbers like the recurring inane mix of Bananarama's "Cruel Summer" and aside from its remarkable era work and awesome scenery, about as exciting as a sunburn. With her mom having up and left for Las Vegas with a sugar daddy some time ago, Anne Marie is in a little house on the beach in

Oahu with her two best gal pals Edén and Lena (Michelle Rodríguez and Sanoe Lake) and her troublesome little sister Penny. Anne Marie, Edén and Lena, all either in their late teens or early twenties, work as chambermaids at a luxury hotel, live off of Twinkies and bologna sandwiches, try to keep Penny in line and spend the bulk of their time riding those glorious Pacific waves. Anne Marie is in training for the token big surfing competition that

will provide the film's very predictable climax, and along the way she encounters the usual stumbling blocks: a surfing injury from her past that still haunts her, a personality-free football player who romances her, jealous but ultimately supportive friends, et cetera, et cetera.

Bosworth, for her part, fits the bland but likable role to a tee. She has a fresh-faced, Christie Brinkley-as-beach-hippie sort of quality and an endearing earnestness that almost makes you forget how ridiculous it is to see this serious young surfer practice her craft in a teeny bikini (which amazingly never comes undone, even when Anne Marie is mangled up by the waves). Rodriguez, however, is becoming an increasingly frustrating actress to

watch. After her stunning debut in *Girlfight* (a thematically similar but infinitely better movie), she's made a point of sticking to rebellious, tough girl roles instead of surrendering to sappy love interest parts. Her tomboyish integrity is the key to her appeal, but her perpetual sneer throughout forgettable films like *The Fast and the Furious*, *Resident Evil* and now *Blue Crush* is in danger of pigeonholing her as an actress far more than taking more conventional roles might have.

The one reason to see *Blue Crush* would most definitely be the daring, innovative and beautiful photography. Shot by David Hennings with ace water camera operator Don King (*Cast Away*, *The Living Sea*), *Blue Crush* offers some of the most spectacular surfing footage ever seen, capturing images from over, under and even inside the crest of a wave as Anne Marie glides past, dragging her fingers through the daunting wall of water that's fast collapsing around her. Arguably, moments like these (and, to be sure, there are several) make *Blue Crush* a must-see for surfing enthusiasts. But other than them and a certain number of 12-year-old girls, I can't really imagine anyone else I could recommend this movie to. ⑦

*Directed by John Stockwell • Written  
by John Stockwell and Lizzy Weiss •  
Starring Kate Bosworth and Michelle  
Rodriguez • Now playing*

*Entertainment Above All*

# "The Summer's Most Delirious Comedy. 'SIMONE' Is Funny And Smart."

Richard Schickel, TIME MAGAZINE

"Al Pacino Is The Perfect Fit For This Visionary Comedy. He Reigns As One Of Our Finest Actors."  
Gene Shalit, TODAY SHOW

"Highly Intelligent And Highly Entertaining!"  
David Sheehan, KCBS-TV, LOS ANGELES

"Hilarious!"  
Rex Reed, THE NEW YORK TIMES

"Think 'TOOTSIE' For The Digital Age,"  
James Ireland Baker, GLAMOUR MAGAZINE

"Al Pacino Rocks In A Great Comic Role!"  
Tod Lambert, BLENDER MAGAZINE

"'SIMONE' Is Real  
'Real' Clever, 'Real' Funny."  
Ted Goldenberg, WSVN-TV, MIAMI

"A Landmark Event!  
The Technology Is Mind-Boggling."  
Jeff Craig, SIXTY SECOND STREET



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**COSTUME DESIGNER** CAROL ANN WHEELER **HAIR STYLIST** PAUL ROBBINS **MAKEUP ARTIST** JAN KOEHLER **EXECUTIVE PRODUCERS** EDWARD L. GOODMAN  
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# FILM WEEKLY

## NEW THIS WEEK

**Born to Dance** (EFS) Eleanor Powell, James Stewart and Buddy Ebsen star in Broadway Melody of 1936 director Roy del Ruth's tap-filled 1936 musical about a sailor who falls in love with an aspiring Broadway hooper. Songs by Cole Porter. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Aug 26 (8pm)

**Corpus Callosum** (M) The latest film from esteemed experimental Canadian filmmaker Michael Snow (*Wavelength*) is a blend of fact and fiction which Snow describes as "a tragicomedy of the cinematic variables." Zeidler Hall, The Citadel; Thu, Aug 22 (7pm)

**Platform** (M) Wang Hong-wei, Liang Jing-dong and Zhao Tao star in writer/director Jia Zhang Ke's deliberately paced drama, in which the career of a long-lived travelling musical theatre troupe is used to illustrate the evolution of Chinese cultural politics. In Mandarin with English subtitles. Zeidler Hall, The Citadel; Fri-Mon, Aug 23-26 (9pm)

**Serving Sara** (CO, FP) Matthew Perry, Elizabeth Hurley, Bruce Campbell and Cedric the Entertainer star in *The Ladies Man* director Reginald Hudlin's romantic comedy about a process server who embarks on a road trip with a sexy client in order to serve her husband with divorce papers.

**Simone** (CO, FP) Al Pacino, Rachel Roberts and Catherine Keener star in *Gattaca* writer/director Andrew Niccol's fanciful romantic comedy about a Hollywood producer who secretly casts a beautiful, computer-generated "virtual actress" in the lead role of his latest film—and watches as she becomes a box-office sensation

**Songs from the Second Floor** (M) Writer/director Roy Andersson's dreamlike, meticulously filmed series of vignettes depicting the blackly comic lives of the citizens of a glum, decaying urban landscape. Winner of the Jury Prize at the 2000 Cannes Film Festival. In Swedish with English subtitles. Zeidler Hall, The Citadel; Fri-Mon, Aug 23-26 (7pm)

## FIRST-RUN MOVIES

**The Adventures of Pluto Nash** (CO, FP) Eddie Murphy, Rosario Dawson, Randy Quaid and Jay Mohr star in *Tremors* director Ron Underwood's science fiction comedy, set in 2087, about a hotshot entrepreneur who must battle gangsters and an evil clone of himself when he refuses to sell his thriving lunar nightclub to the local mob

**Austin Powers in Goldmember** (CO, FP, GR) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his arch-enemy Dr. Evil to kidnap his similarly oversexed father

**Blood Work** (CO, FP) Clint Eastwood (who also directed), Jeff Daniels, Wanda de Jesus

and Anjelica Huston star in this thriller about a retired FBI director who is hired by a woman to investigate the death of her sister—the woman whose heart has recently transplanted into his body. Based on the novel by Michael Connelly.

**Blue Crush** (CO, L) Kate Bosworth, Michelle Rodriguez and Mika Boorem star in crazy/beautiful director John Stockwell's drama about two young women who work as maids at a Maui hotel, but who dream of carving out a career for themselves in the traditionally all-male world of competitive surfing.

**The Bourne Identity** (CO) Matt Damon, Franka Potente, Chris Cooper and Julia Stiles star in *Go* director Doug Liman's lean spy thriller about an amnesiac man whose efforts to discover his true identity are hampered by the team of highly trained assassins who seem determined to kill him. Based on the novel by Robert Ludlum.

**Crush** (P) Andie MacDowell, Imelda Staunton and Anna Chancellor star in British writer/director John McKay's comedy-drama about three female friends—a headmistress, a cop and a doctor—who meet every Monday to trade stories about the sorry state of their love lives.

**Divine Secrets of the Ya-Ya Sisterhood** (CO, FP) Sandra Bullock, Ashley Judd, Ellen Burstyn, James Garner and Shirley Knight star in *Something to Talk About* writer/director Calie Khouri's chick flick about a stubborn woman who gains new respect for her eccentric Southern mother courtesy of a cadre of her similarly high-spirited lifelong friends. Based on the novel by Rebecca Wells.

**The Emperor's New Clothes** (P) Ian Holm, Iben Hjejle and Tim McInnerny star in veteran television director (*The West Wing*, *The Sopranos*) Alan Taylor's fanciful take on French history, in which Holm portrays both Napoleon and his doppelganger in a zany ploy to send the emperor back to Paris that goes awry.

**Full Frontal** (CO) Julia Roberts, Blair Underwood, David Duchovny, Catherine Keener and Nicky Katt star in *Traffic* director Steven Soderbergh's all-star experimental essay about the difference between reality and "movie reality," involving a loose group of movie stars, entertainment journalists and Hollywood hangers-on.

**K-11: The Widowmaker** (CO, FP) Harrison Ford, Liam Neeson, Peter Sarsgaard and Joss Ackland star in *Strange Days* director Kathryn Bigelow's submarine suspense picture, based on the true story of a Soviet nuclear submarine that in 1961 nearly precipitated World War III when its reactor's cooling system failed, placing the vessel in danger of a meltdown

**Like Mike** (CO) Lil' Bow Wow and a host of NBA athletes star in *Drive Me Crazy* director John Schultz's kiddie flick about a preteen basketball player who acquires NBA-level athletic abilities whenever he dons a magical pair of sneakers once worn by Michael Jordan.

**Lilo and Stitch** (CO, FP, GR) The voices of Daveigh Chase, Chris Sanders, Jason Scott Lee and Tia Carrere are featured in directors Chris

Sanders and Dean DeBlois's animated comedy about a little Hawaiian girl who adopts what she thinks is a puppy but is in fact an alien on the run from an intergalactic police force.

**Martin Lawrence Live: Runteldat** (CO) The actor/stand-up comic discusses race, sex, money and his notorious, very public nervous breakdown in this raunchy concert film by *Whatever It Takes* director David Raynr.

**The Master of Disguise** (CO, FP) Dana Carvey (who also co-wrote), Jennifer Esposito, Harold Gould and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal impersonation.

**Men In Black II** (CO, FP) Will Smith, Tommy Lee Jones, Rosario Dawson and Lara Flynn Boyle star in *Men in Black* director Barry Sonnenfeld's sequel to the 1997 sci-fi comedy, in which secret agents Jay and Kay team up to battle an evil alien that has assumed the form of a Victoria's Secret supermodel.

**Minority Report** (CO) Tom Cruise, Colin Farrell, Samantha Morton and Max Von Sydow star in *A.I.: Artificial Intelligence* director Steven Spielberg's provocative sci-fi action picture about an officer in a futuristic police force that specializes in detecting crimes before they're committed who goes on the run after he is himself identified as the perpetrator of a future murder. Based on a story by Philip K. Dick.

**Mr. Deeds** (CO, FP) Adam Sandler, Winona Ryder, Peter Gallagher and John Turturro star in *Little Nicky* director Steven Brill's remake of Frank Capra's 1936 comedy *Mr. Deeds Goes to Town*, in which a naive small-town citizen tangles with cynical reporters and big-city snobs after he inherits a multi-billion-dollar fortune.

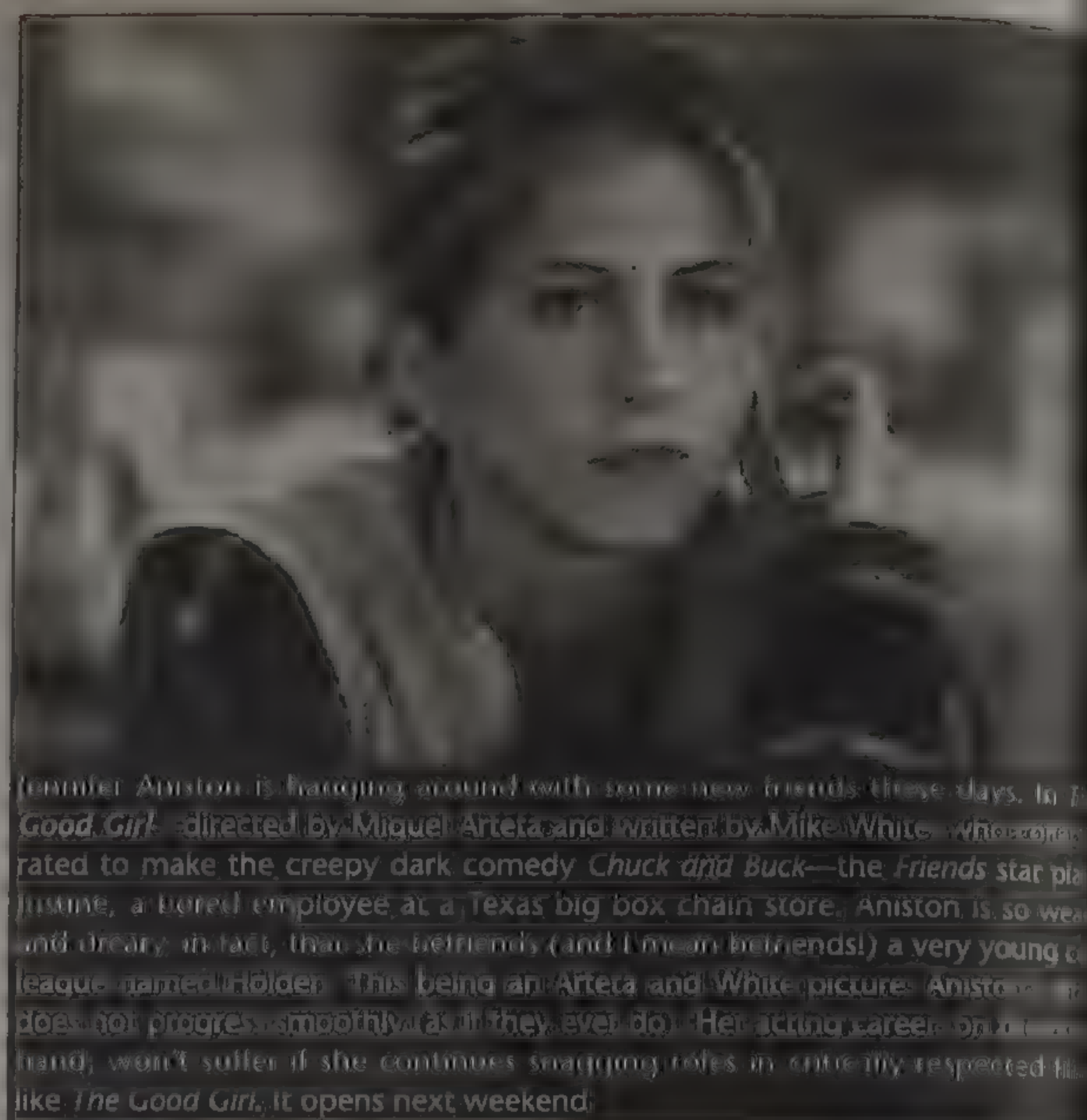
**Mujhse Dosti Karoge** (CO) Kareena Kapoor, Rani Mukherjee, Hrithik Roshan and Uday Chopra star in co-writer/director Kunal Kohli's wildly plotted Bollywood romance about a *Cyrano de Bergerac*-style love triangle.

**My Big Fat Greek Wedding** (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

**Mysteries of Egypt** (SC) Omar Sharif hosts director Bruce Niebauer's lavishly photographed IMAX travelogue showcasing the wonders, both ancient and modern, of the nation of Egypt.

**Possession** (GA) Gwyneth Paltrow, Aaron Eckhart, Jeremy Northam and Jennifer Ehle star in *Nurse Betty* director Neil LaBute's film adaptation of A.S. Byatt's literary mystery about two modern-day English scholars who fall in love themselves while uncovering a secret love affair between a pair of illustrious 19th-century poets.

**Road to Perdition** (CO, FP) Tom Hanks, Paul Newman, Jude Law and Jennifer Jason



Jennifer Aniston is hanging around with some new friends these days. In *The Good Girl*—directed by Miguel Arteta and written by Mike White, who happened to make the creepy dark comedy *Chuck and Buck*—the *Friends* star plays a bored employee at a Texas big box chain store. Aniston is so weird and dreary in fact, that she befriends (and I mean befriends!) a very young and league named Holder. This being an Arteta and White picture, Aniston does not progress smoothly (as if they ever do). Her acting career, on the other hand, won't suffer if she continues snaggling roles in extremely respected hits like *The Good Girl*. It opens next weekend.

Leigh star in *American Beauty* director Sam Mendes's ambitious gangster picture about a ruthless hitman in 1930s Chicago who embarks on a mission of vengeance in the company of his young son. Based on the graphic novel by Max Allan Collins and Richard Piers-Rayner.

**Scooby-Doo** (CO) Matthew Lillard, Freddie Prinze Jr., Sarah Michelle Gellar and Rowan Atkinson star in *Never Been Kissed* director Raja Gosnell's live-action film version of the TV cartoon series, in which Shaggy, Daphne, Velma, Fred and Scooby-Doo investigate supernatural goings-on at a creepy amusement park.

**Signs** (CO, FP, GR, L) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields.

**Spider-Man** (CO) Tobey Maguire, Kirsten Dunst, Willem Dafoe and James Franco star in *Darkman* director Sam Raimi's adaptation of the Marvel comic book about an introverted high-school student who becomes a masked, web-slinging superhero after getting bitten by a genetically altered spider.

**Spy Kids 2: The Island of Lost Dreams** (CO, FP, L) Daryl Sabara, Alexa Vega, Antonio Banderas and Carla Gugino star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a

demented plan to destroy the world.

**Stuart Little 2** (CO, FP, GR) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White

**Tadpole** (P) Aaron Stanford, Sigourney Weaver and Bebe Neuwirth star in *The Tic Code* director Gary Winick's shot-on-digital romantic comedy about a precocious 16-year-old Francophile, who falls in love with his stepmother, only to wind up sleeping with one of her friends

**XXX** (CO, FP, GR, L) Vin Diesel, Samuel L. Jackson, Asia Argento and Martin Csokas star in *The Fast and the Furious* director Rob Cohen's swash-buckling action flick about a cooler-than-cool extreme sports enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy ring.

## LEGEND

CO: Cineplex Odeon, 444-5468  
EFS: Edmonton Film Society, 439-5285  
FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatres, 458-9822  
L: Leduc Cinema, 986-2728  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
SC: SilverCity IMAX, Famous Players  
WEM 484-8581

**GARNEAU theatre**  
8712 - 109 Street - 433-0728

**POSSESSION**  
Nightly @ 7:00 & 9:10 pm  
Sat & Sun Matinee @ 2:00 pm  
PG (suggestive scenes)

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**TADPOLE**  
Nightly @ 7:10 pm  
Sat & Sun Matinee @ 1:00 pm  
PG (mature theme)

**THE EMPEROR'S NEW CLOTHES**  
Nightly @ 9:00 pm  
Sat & Sun Matinee @ 3:00 pm  
G

**PRINCESS THEATRE**  
10337 - Whyte Ave. - 433-0728

**CRUSH**  
Nightly @ 7:00 & 9:10 pm  
Sat & Sun Matinee @ 2:00 pm  
14A (sexual content)

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Adults \$8, Child \$4.50, Tues \$5, Special Matinee prices  
Matinees run on Saturday and Sunday only

**SHOW TIMES FOR DATE OF ISSUE ONLY!**

1 Signs (PG) 107min (Frightening Scenes - Not Suitable For Children)	12:00, 3:30, 6:00
2 Stuart Little 2 (G) 80min	12:10, 3:10
2 Austin Powers 3 (14A) 91min (Crude Content)	6:40, 9:30
Lilo & Stitch (G) 83min	12:00, 3:00
xXx (14A) 124min	6:00, 9:00
4 Austin Powers 3 (14A) 91min (Crude Content)	12:40, 3:20, 6:10, 9:00
xXx (14A) 124min	12:20, 2:50, 6:30, 9:00

**LEDUC CINEMAS**  
THE FIRST LEDUC CINEMA MOVIE LINE 458-9822  
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TUESDAYS & MATINEES

**LISTINGS FOR DATE OF ISSUE ONLY!**

1 Blue Crush	(PG) 104Min	12:00, 3:00, 6:00
2 Spy Kids 2	(G) 100Min	Matinee 2:00
3 xXx	(14A) 122Min	Matinee 2:00
4 Stuart Little 2	(G) 80Min	Matinee 2:00
4 Signs	(PG) 104Min	7:00pm

**2 FOR 1 ADMISSION**  
VALID MONDAY & WEDNESDAY NIGHTS - UNTIL AUG 29, 2002



# FILM LISTINGS

Showtimes for Fri,  
August 23 to Thu,  
August 29

**ORANGE**  
8712-109 St. 433-0728

**PRINCESS**  
10337-92 Ave. 433-0728

**MEYRAO CINEMA**  
8828-101A Ave.  
Citadel Theatre, 425-9212

**EMPEROR'S NEW CLOTHES**  
9:00 Sat Sun 3:00

**GRANDIN THEATRE**  
Grandin Mall, Sir Winston Churchill Ave.  
St. Albert, 458-9822

**ISSUE ONLY-THU, AUGUST 22.**

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
12:30 3:30 6:20 9:10

**STUART LITTLE 2**  
12:30 3:30 6:20 9:10

**AUSTIN POWERS IN GOLDMEMBER**  
12:40 3:20 6:10 9:00 9:30

**LILO AND STITCH**  
12:00 3:00

**LEUC CINEMAS**  
4762-50 St. 986-2728

**ISSUE ONLY-THU, AUGUST 22.**

**BLUE CRUSH**  
12:30 3:20 7:20 9:20

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
1:30 3:40 6:50 8:45

**STUART LITTLE 2**  
1:10 3:00

**ISSUE ONLY-THU, AUGUST 22.**

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1:10 3:00

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12:30 3:20 7:20 9:20

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
1:30 3:40 6:50 8:45

**STUART LITTLE 2**  
1:10 3:00

**ISSUE ONLY-THU, AUGUST 22.**

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
DTS Digital. Daily 1:10 3:30 6:35 9:00

**SIGNS**  
Frightening scenes, not suitable for younger children. DTS Digital. Daily 12:50 3:20 6:40 9:10

**AUSTIN POWERS IN GOLDMEMBER**  
Crude content. DTS Digital. Daily 12:00 2:15 4:30 7:10 10:10

**ROAD TO PERDITION**  
Violent scenes. DTS Digital. Daily 12:30 3:40 7:20 10:00

**WEST MALL 8**  
8882-170 St. 444-1829

**MARTIN LAWRENCE LIVE: RUNTEL DAT**  
Coarse sexual language. DTS Digital. Fri-Sun 2:20 4:30 7:00 9:20 Mon-Thu 7:00 9:20

**BLUE CRUSH**  
Not suitable for younger children. DTS Digital. Fri-Sun 2:10 4:40 7:20 9:40 Mon-Thu 7:20 9:40

**K-19: THE WIDOWMAKER**  
DTS Digital. Fri-Sun 1:40 4:20 6:55 9:25 Mon-Thu 6:55 9:25

**MR. DEEDS**  
Coarse language. DTS Digital. Fri-Sun 2:00 4:00 6:30 9:00 Mon-Thu 6:30 9:00

**MINORITY REPORT**  
Fri-Sun 1:30 4:10 6:50 9:30 Mon-Thu 6:50 9:30

**LILO AND STITCH**  
DTS Digital. Fri-Sun 1:35 3:25 5:15

**DIVINE SECRETS OF THE YA-YA SISTERHOOD**  
DTS Digital. Daily 7:05 9:45

**SPIDER-MAN**  
May frighten younger children. DTS Digital. Fri-Sun 1:45 4:25 7:10 9:35 Mon-Thu 7:10 9:35

**THE BOURNE IDENTITY**  
DTS Digital. Fri-Sun 1:50 4:15 6:40 9:10 Mon-Thu 6:40 9:10

**CLAREVIEW**  
4211-139 Ave. 472-7600

**SIMONE**  
DTS Digital. Daily 1:10 4:00 7:05 9:45

**SERVING SARA**  
Coarse language, crude content. DTS Digital. Daily 12:50 3:00 5:15 7:30 9:55

**BLUE CRUSH**  
Not suitable for younger children. DTS Digital. Daily 12:20 2:45 5:10 7:40 10:00

**THE ADVENTURES OF PLUTO NASH**  
Some coarse language. DTS Digital. Daily 12:10 2:15 4:50

**MY BIG FAT GREEK WEDDING**  
DTS Digital. Daily 12:45 2:50 4:50 7:20 9:40

**XXX**  
DTS Digital. On 2 screens. Daily 1:00 3:50 7:10 7:45 9:50 10:20

**SIGNS**  
Frightening scenes, not suitable for younger children. DTS Digital. On 2 screens. Daily 12:05 2:25 4:45 7:15 7:50 9:30 10:15

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
DTS Digital. Daily 12:00 2:20 4:30 7:00 9:20

**AUSTIN POWERS IN GOLDMEMBER**  
Crude content. DTS Digital. Daily 12:30 2:55 5:00 7:30 10:10

**STUART LITTLE 2**  
DTS Digital. Daily 12:40 2:30 4:20

**SOUTH EDMONTON COMMON**  
1525-99 St. 438-8585

**SIMONE**  
THX Daily 1:00 4:00 7:00 9:50

**XXX**  
DTS Digital. On 3 screens. Daily 12:30 1:30 2:00 3:30 4:15 5:20 6:30 7:15 8:00 9:30 10:05 10:40

**BLUE CRUSH**  
Not suitable for younger children. THX Daily 1:40 4:40 7:25 10:00 DTS Digital. Daily 12:00 2:50 5:30 8:10 10:40

**MY BIG FAT GREEK WEDDING**  
THX Daily 12:35 2:45 5:10 7:45 10:35

**MUJHSE DOSTI KAROGI**  
DTS Digital. Daily 12:45 4:45 8

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
THX Daily 12:20 2:40 5:00 7:20 9:40 DTS Digital. Daily 1:50 4:20 6:40

**THE MASTER OF DISGUISE**  
DTS Digital. Daily 12:50 3:00 5:40 7:50

**AUSTIN POWERS IN GOLDMEMBER**  
Crude content. DTS Digital. On 2 screens. Daily 12:10 1:10 2:30 3:40 4:50 6:00 7:40 8:20 10:10 10:50

**STUART LITTLE 2**  
DTS Digital. Daily 1:20 3:45 5:45

**ROAD TO PERDITION**  
Violent scenes. DTS Digital. Daily 1:15 4:10 6:50 9:45

**MEN IN BLACK II**  
DTS Digital. Daily 10:20

**MINORITY REPORT**  
DTS Digital. Daily 12:40 3:50 7:10 10:15

**THE BOURNE IDENTITY**  
DTS Digital. Daily 9:10

**WEST MALL 6**  
8882-170 St. 444-1331

**THE SUM OF ALL FEARS**  
Daily 1:15 4:00 6:45 9:30

**REIGN OF FIRE**  
Frightening scenes, not suitable for younger children. Daily 2:00 4:45 7:15 9:45

**SCOOBY-DOO**  
Daily 1:45 4:15 7:00 9:15

**UNDERCOVER BROTHER**  
Coarse language. Daily 2:30 5:00 7:45 10:10

**ABOUT A BOY**  
Coarse language. Daily 2:15 4:30 7:30 10:00

**INSOMNIA**  
Coarse language. Daily 6:30 9:00

**SPIRIT: STALLION OF THE CIMARRON**  
Daily 1:30 3:45

**VILLAGE TREE**  
1 Gervais Rd. St. Albert 459-1848

**MARTIN LAWRENCE LIVE: RUNTEL DAT**  
Coarse sexual language. Fri Mon-Thu 4:15 7:15 9:15 Sat-Sun 1:45 4:15 7:15

**BLUE CRUSH**  
Not suitable for younger children. Fri Mon-Thu 4:00 7:00 9:45 Sat-Sun 1:30 4:00 7:00 9:45

**THE ADVENTURES OF PLUTO NASH**  
Some coarse language. Fri Mon-Thu 4:45 7:30 10:00 Sat-Sun 1:15 4:45 7:30 10:00

**BLOOD WORK**  
Fri Mon-Thu 4:30 7:00 9:30 Sat-Sun 1:30 4:30 7:00 9:30

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
On 2 screens. Fri Mon-Thu 3:45 4:15 6:45 7:15 9:15 9:45 Sat-Sun 1:00 2:00 3:45 4:15 6:45 7:15 9:15 9:45

**THE MASTER OF DISGUISE**  
Fri Mon-Thu 4:30 6:30 8:45 Sat-Sun 2:00 4:30 6:30 8:45

**ROAD TO PERDITION**  
Violent scenes. Fri Mon-Thu 3:45 6:45 9:30 Sat-Sun 1:00 3:45 6:45 9:30

**MR. DEEDS**  
Coarse language. Fri Mon-Thu 4:45 7:30 10:00 Sat-Sun 1:45 4:45 7:30 10:00

**SCOOBY-DOO**  
Fri Mon-Thu 4:15 6:45 9:00 Sat-Sun 1:15 4:15 6:45 9:00

**THE BOURNE IDENTITY**  
Fri Mon-Thu 3:45 6:30 9:00 Sat-Sun 1:00 3:45 6:30 9:00

**FAMOUS PLAYERS**  
29 Ave. Calgary Trail, 438-8977

**BLOOD WORK**  
1:00 4:30 7:15 9:45

**DIVINE SECRETS OF THE YA-YA SISTERHOOD**  
1:40 4:10 6:50 9:15

**K-19: THE WIDOWMAKER**  
1:00 3:50 6:45 9:25

**LILO AND STITCH**  
1:50

**MR. DEEDS**  
Coarse language. 1:15 3:20 7:30 9:40

**SERVING SARA**  
Coarse language, crude content. 1:30 4:00 7:10 9:35

**SIGNS**  
Frightening scenes, not suitable for younger children. 1:10 3:40 4:20 7:00 7:20 9:30 9:50

**THE ADVENTURES OF PLUTO NASH**  
Some coarse language. 1:20 3:30 6:55 9:20

**PARAMOUNT THX**  
10233 Jasper Ave. 428-1307

**SERVING SARA**  
Coarse language, crude content. Fri Sat-Sun 2:30 4:30 7:00 9:15 Mon-Tue-Wed-Thu 7:00 9:15

**SILVER CITY WEST EDMONTON MALL**  
WEM, 8882-170 St. 444-2400

**AUSTIN POWERS IN GOLDMEMBER**  
Crude content. 11:40 2:00 4:50 7:25 10:25

**BLOOD WORK**  
Fri Sat Mon-Tue-Wed-Thu 3:45 6:55 9:45 Sun 6:55 9:45

**MEN IN BLACK II**  
1:40 4:45 7:45 10:45

**MY BIG FAT GREEK WEDDING**  
1:30 4:05 7:40 10:40

**MYSTERIES OF EGYPT**  
IMAX 2D, 5:30

**ROAD TO PERDITION**  
Violent scenes. 12:30 3:40 6:40 9:40

**SERVING SARA**  
Coarse language, crude content. 1:15 4:15 7:15 10:15

**SIGNS**  
Frightening scenes, not suitable for younger children. 1:20 4:20 6:50 7:20 9:50 10:20

**SIMONE**  
1:10 4:10 7:10 10:10

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
11:30 12:50 1:50 4:40 7:05 9:30

**STUART LITTLE 2**  
Fri-Sun Tue-Thu 11:50 2:10 4:30 Sat 11:50 4:30 Mon-Wed 11:50

**THE ADVENTURES OF PLUTO NASH**  
Some coarse language. 9:20

**THE MASTER OF DISGUISE**  
Fri Sat Mon-Tue-Wed-Thu 12:40 3:30 6:30 9:30 Sun 12:40 3:30

**WWE: SUMMERSLAM**  
Classification not available. Sun 5:00

**XXX**  
12:00 1:00 3:00 4:00 7:00 10:00 10:30  
IMAX screen 12:00 3:00 7:30 10:30

**WESTMOUNT CENTRE**  
111 Ave. Groat Rd. 455-8726

**AUSTIN POWERS IN GOLDMEMBER**  
Crude content. 1:20 3:30 7:20 9:40

**SIGNS**  
Frightening scenes, not suitable for younger children. 1:00 3:45 6:50 9:20

**SPY KIDS 2: THE ISLAND OF LOST DREAMS**  
1:30 4:00 7:10 9:30

**XXX**  
1:10 4:15 7:00 9:50

**IMOVIES 12**  
130 AVE 50TH STREET  
CINEMA CITY 12  
3671 99 STREET  
SHOWING AT BOTH CINEMAS

**STAR WARS: EPISODE II-ATTACK OF THE CLONES**  
Daily 10:35 1:15 4:10 7:00 9:50  
Midnight Fri-Sat only 12:00

**SCOOBY-DOO**  
Daily 11:10 1:05 3:05 5:00 7:15 9:25  
Midnight Fri-Sat only 11:30

**SUM OF ALL FEARS**  
Daily 11:00 1:35 4:20 7:05 9:50  
Midnight Fri-Sat only 12:20

**REIGN OF FIRE**  
Frightening scenes, not suitable for younger children. Daily 11:15 1:10 3:10 5:15 7:30 9:30  
Midnight Fri-Sat only 11:40

**THE CROCODILE HUNTER: COLLISION COURSE**  
Daily 11:15 1:10 3:10 5:15 7:30 9:30  
Midnight Fri-Sat only 11:40

**THE POWERPUFF GIRLS MOVIE**  
Daily 11:20 1:20 3:15 5:05

**HALLOWEEN: RESURRECTION**  
Gory violence. Daily 8:20 10:15  
Midnight Fri-Sat only 12:10

**UNDERCOVER BROTHER**  
Crude language. Daily 11:50  
Midnight Fri-Sat only 12:20

**ABOUT A BOY**  
Crude language. Daily 7:10 9:30  
Midnight Fri-Sat only 11:40

**HEY ARNOLD! THE MOVIE**  
Daily 11:30 1:30 3:25 5:10

**WINDTALKERS**  
10:10

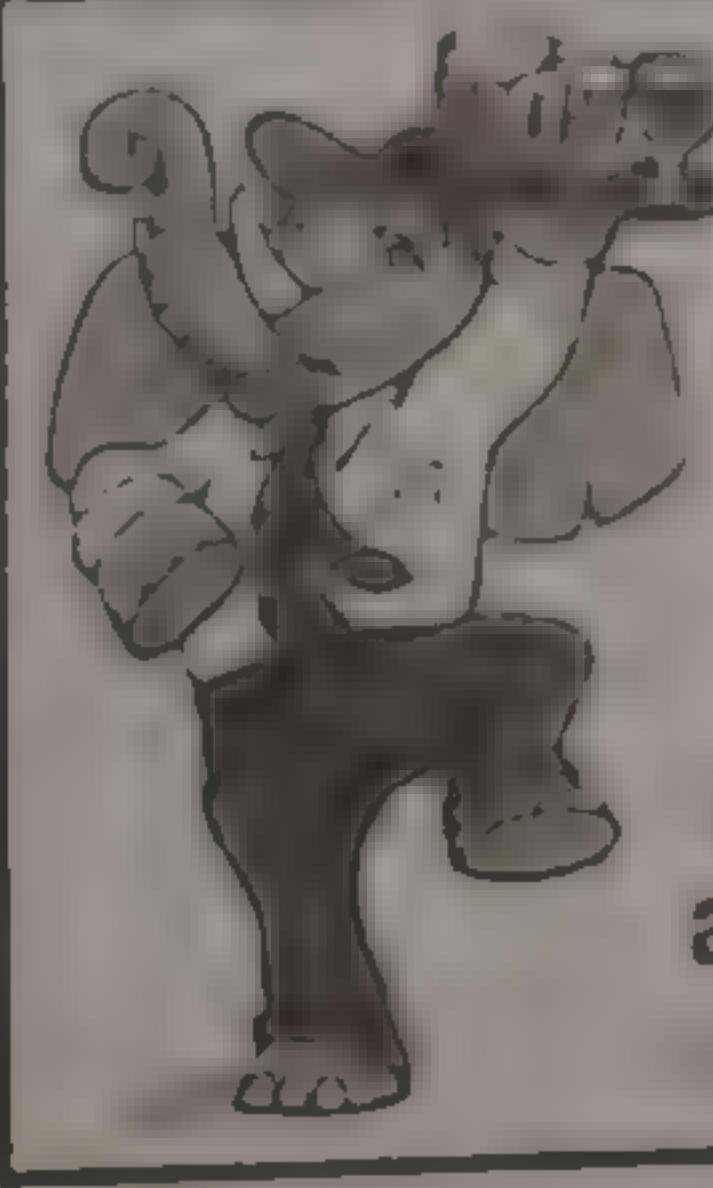
**INSOMNIA**  
Coarse language. Daily 11:40 2:05 4:40  
Midnight Fri-Sat only 12:20

**SPIRIT: STALLION OF THE CIMARRON**  
Daily 11:55 2:15 4:25 6:30

**ENOUGH**  
11:45 2:10 4:45 7:40 10:05

**CHANGING LANES**  
10:10

CHECK OUT VUEWEEKLY'S  
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# Simone to watch over us

But computer-generated starlet doesn't see all

By JOSEF BRAUN

New Zealand-born filmmaker Andrew Niccol's *Simone* is the follow-up to his directorial debut *Gattaca* (1997) and *The Truman Show* (1998), a script he planned to direct before handing it over to Peter Weir when the studio thought him too green for such a major project. *Simone* is a satirical jab at that most sacred of Hollywood commodities: the movie star. Viktor Taransky (Al Pacino) is an auteur losing his patience with the demands of petulant, spoiled actors. Meanwhile, the studio financing Viktor's latest movie, a bland and unfathomably pretentious art film entitled *Sunrise Sunset*, is losing its patience with Viktor himself.

Supplied with astounding new software invented by a mad scientist (a tiny role played with heart by Elias Koteas), Viktor remedies both problems by covertly creating Simone, the world's first completely digitized starlet, a bombshell amalgamation of several famous actresses. Going to great comic heights to maintain the ruse (one even involving a mannequin driving a car), Viktor cashes in on Simone's overnight success and the allure of her supposed reclusiveness, until his monster finally becomes his master.

Although such a premise seems ripe for exploration, even inevitable, I'm not convinced that Niccol's vision is an altogether fully

realized one. His attacks on the entertainment industry are broader and less exacting than those in *The Truman Show*, and, though peppered with some enjoyably low-tech comic hijinx and a few terrific performances, the film becomes prematurely exhausted by Simone's inherent lack of personality. I do however feel that *Simone* is a genuine curiosity that's not without rewards. There are flashes of comic insight that keep you watching and a surprisingly twisted ending that should provide some good conversation afterwards.



Niccol himself seemed uninterested in examining the niggling details of his work when I spoke to him on the phone last week. Instead, he was simply charming, chatty and confident.

## You can't handle the Truman

**Vue Weekly:** *The Truman Show* dealt with a real person unknowingly living in a fraudulent environment, while *Simone* deals with what you might call a fraudulent person living in the real world. There's a reversal here it seems: a group deceiving an individual, and vice versa. Was one film a response to the other?

**Andrew Niccol:** In hindsight, it's obvious to me that *Simone* is *The Truman Show* inside out. But that certainly wasn't intentional.

**VW:** Each of your scripts deal with how identity and reality are constructed, how we decide who we

are or what is real. Quite a striking similarity to the themes that pervade Philip K. Dick's fiction, which is being adapted into major movies with increasing regularity. Is there something in the cultural climate that's bringing these themes to the cinema in such a pronounced way?

**AN:** For me, they just occur. I don't really analyze what I do, out of fear that I won't be able to do it anymore. I'm a little superstitious that way.

**VW:** What was your reaction to how *The Truman Show* came to fruition? Having this major, recognizable star (Jim Carrey) playing this everyman, and your control as director being usurped from you?

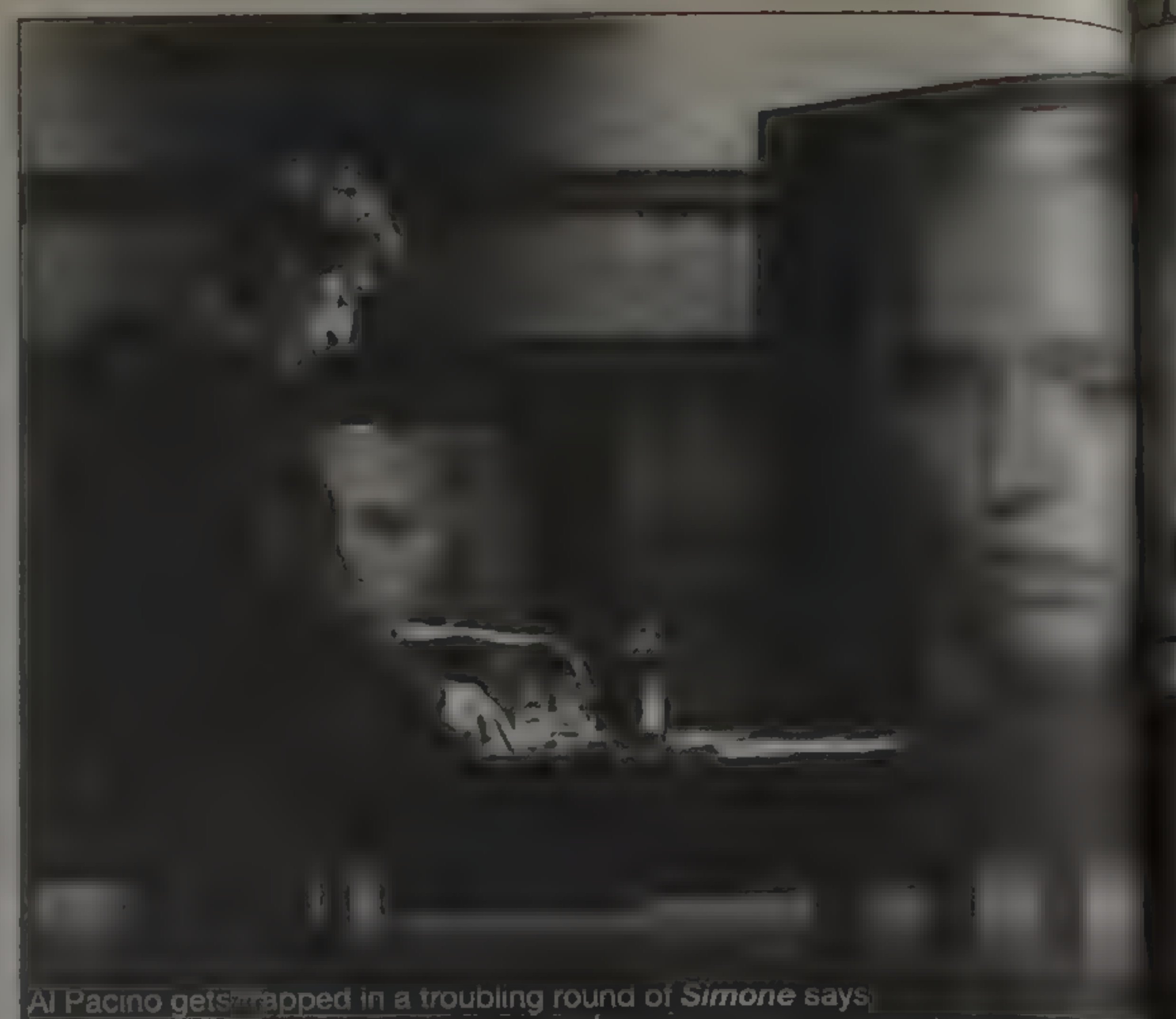
**AN:** I made a mistake in writing my most expensive film first. The studio head at the time told me flat out that there was no way they were going to give me \$80 million dollars for my first film—but they would give me 20. So I went off and wrote *Gattaca* and made sure it was 20.

**VW:** But in the meantime, did *Truman* come off as you imagined?

**AN:** Well, film is a director's medium. So as a writer you can choose to distance yourself from a project once in motion or embrace it, embrace the director's vision. It's a valid interpretation and Peter and I collaborated well. I can't criticize what he did because I have no idea what my interpretation would have looked like. I figure it's better to just get on the train than stand in front of it.

**VW:** What in particular inspired *Simone*?

**AN:** It's an idea that's in the ether now. We have digital newscasters and actors acting from the



Al Pacino gets trapped in a troubling round of *Simone* says

grave. Oliver Reed dies making *Gladiator* so they make a digital Oliver Reed to finish the film. This concept's very here and now. *Simone*'s just a logical extension of that.

**VW:** *Simone* was made with living actors so I presume you still favour the old method.

**AN:** Oh yeah, I'll go with them every time. The danger of trying to control an actor, if they're just flesh puppets to you, means you're not open to what they can contribute. I'm always hoping they'll improve my material.

**VW:** It's interesting that the purveyor of digitized performance is played by Al Pacino, who's known for being such an animated, spontaneous performer.

**AN:** And also one so respected. It feels so much more subversive to have one of the world's most respected actors saying, "Who

needs actors?"

**VW:** *Simone* takes an unexpected turn when we realize that the moral of the story isn't about computers can't replace human anything, the ending implies the contrary. What's your take on the conclusion?

**AN:** I wanted it bittersweet. Viktor's child, who I think is the only adult, says it best, articulating this weird modern ethic that's all fine with fake as long as you don't lie about it. We accept that artificial exists, but we just want to know what's artificial and what's not. Like being able to read the ingredients on the back of a cereal box. That's the new age, I guess.

*Simone*  
Written and directed by Andrew Niccol  
Starring Al Pacino, Catherine Keener • Opens Fri, Aug 23

# The great stall of China

Platform lingers on too long to be put on pedestal

By JOSEF BRAUN

Set in the small town of Fenyang in the remote Chinese province of Shanxi, Chinese writer-director Jia Zhang Ke's *Platform* (*Zhantai*) is a film about living on the outermost periphery of great societal change and being unable to truly partake in or reject it. It follows the lives of several young people who call themselves "arts workers" and work in a state-subsidized theatre troupe called the Peasant Culture Group between the late '70s and early '80s. As they mature, the characters build up their individual strains of personal disillusionment and drift from one form of compromised living to another.

Their trade is culture, so to speak. They perform banal propaganda pieces praising Mao for working class country folk. But what culture there is to be gleaned from the bigger cities seems unfathomably distant, only ever introduced to them by return visits from

the rare peer who manages to escape Fenyang, if only temporarily. Sweeping changes come so late and so diluted to Fenyang that, as the characters get older and more frustrated, taking note of their outdated novelty seems more a weary reflex than



any sort of pleasure. Release is rarely forbidden to Jia's characters—though when you do spot it—such as the moment when a girl teases for getting a perm dons a red dress and dances a poor man's flamenco—it's almost an epiphany.

## Desolation angles

Jia's *mise-en-scène* is very much in keeping with the omnipresent political ideology of his setting. Close-ups are all but absent from *Platform*, Jia preferring to maintain distance with his camera, to isolate the characters in their landscape and gradually increase the overall tone of desolation (a debt to Antonioni is owed here). He keeps any sort of individuality strictly at arm's length and maintains a dutiful interest in the group. But while this choice

makes a bold formal statement, it's difficult to accept its duration. *Platform* is over two-and-a-half hours long—and this is a truncated version. This is a long and slow movie that feels long and slow, continuing long after you feel like you've got the point of it all. (And just for the record, a lot of my favourite movies are long and slow.)

The dramatic action of *Platform* is fairly easy to forecast. It shows how capitalism and western pop culture infected communist China and left behind a system that couldn't work effectively within the compromise. At first, individuals are swallowed up by collectivism; later on, they're consumed by the bland conformity of consumerism and fad culture. And there are moments—many, many moments—in *Platform* that reveal this transition eloquently, often punctuated with brief bits of melancholy music for strings (Jia's sole insertion of any stylistic



imposition).

## Rigor mortis

Perhaps what's missing from *Platform* is a keener sense of what lies at the heart of Jia's narrative. It's possible that Jia could have had a similar effect with a tighter structure, making it punchier and more immediate. But it's just as likely that this approach would have missed Jia's goals completely. His is the sort of film that gets so much better in memory, its formal rigor becoming

something aesthetically noble and pure. I am glad I saw *Platform* because, over time, I'll just remember the best parts of it, the rest washing over me. And, over time, I'll probably forget that there were also moments that I was begging it to be over already. ☺

*Platform*  
Written and directed by Jia Zhang Ke  
Starring Wang Hong-wei, Zhao Liang, Jing-dong • Zeidler  
The Citadel • Fri-Mon, Aug 23-26  
(9pm) • Metro Cinema • 425-9111



# arts



## A fine Balancing

It's no Act—Pat DiMarcello lets nature take its course

BY AGNIESZKA MATEJKO

**H**ow much control do we have over nature?" asks Pat DiMarcello. "Can we control drought, tornadoes, hurricanes? Man is pretty foolish to think that we can control the natural order." Control is something DiMarcello has chosen to spurn in her artwork. She has abandoned traditional materials like paints and oils, creating the steel reliefs in her current show, *Balancing Act*, out of the "living" and seemingly breathing material rust.

"Rust in these images is my colour, my texture, my drawing tool," she says with the spirited tone of an explorer charting new territory. "The textures and the variety of colours that occur in the rusting process are amazing!" Working with animate material is completely like working with a paintbrush in her hands. "Rust has a will of its own," says DiMarcello.

### It talks back!

Working with rust is like a conversation; the artist may instigate the process, but rust always responds in utterly unpredictable ways. DiMarcello pours various combinations of water, vinegar, salt, and murlatic onto sheets of mild-steel. With hours, enigmatic, fluid patterns emerge that resemble floral designs seen through a screen of running water. The variables effecting the

outcomes of these images seem infinite and small factors can drastically alter the result.

"I didn't realize that there was some coating on one steel sheet and it started to turn green on me," says DiMarcello. "As hard as I try, I can't ever duplicate an image," she adds. "On one piece I applied heat to expedite the process. I used a blow dryer to move the fluid around." (The emerging image bears a remarkable resemblance to a super nova. It is as if the microcosm of a chemical reaction of rust and water mimicked



the cosmic explosions that are coincidentally responsible for creating heavy metals.) Once DiMarcello is satisfied with an image, she draws into the steel plates with grinders and creates illusions of space by buffing with a variety of tips. The resulting undulations and textures turn the smooth, cold face of steel into a sensuous organic surface that virtually begs to be touched.

DiMarcello's unique fascination with rust developed early on in life. "I grew up on a farm," she says, "there were always rusted implements everywhere, lying in the three-and-a-half foot tall grass and behind the shack." Now that she lives in the city, DiMarcello loves to visit metal scrap yards where she examines chunks of rusted steel as if the scrap yard were the National Gallery. The subtle transformations crafted by nature offer her as much fascination as any art form created by man. Her artwork sequesters these natural processes by transforming the seeming devastation of rust into visual poetry. "Rust goes back to my idea of nature. It is something

that occurs naturally," she says. "In society once something is rusted its usefulness is considered gone. In my images rust takes on its own life and becomes a useful element."

### Chemical druthers

Rust is not merely the mechanistic chemical reaction that we all studied so dutifully study in school; this natural process holds a deeply felt and intensely personal spiritual significance for DiMarcello. The titles of the works, "Transformation," "In the Beginning," "The Abyss" and "Rebirth" lead the viewer to a more personal, more spiritual understanding of her art. For DiMarcello, nature is the spiritual axis from which all things come into being. "Everything comes from the earth and goes back to the earth," she says.

While nature has inspired artists for centuries, rarely do we find an artist who collaborates with nature by allowing parts of the artwork to create itself. Through this unusual creative process DiMarcello has discovered a startling equilibrium: she neither controls nature, nor is her work completely controlled by it. The technological tools that DiMarcello utilizes to create portions of her images interact harmoniously with the chaotic forces of rust. In her work, order and chaos have come to lie together like the lion and the lamb. It is amidst the loud whir of her grinders and buffers that DiMarcello watches her organically flowing work emerge. "I could not reproduce any of these pieces by technology," she says. "It is a higher power."

**Balancing Act**  
Stanley Milner Theatre Foyer •  
Until Aug 30

## Astrological Horoscope

By MATT SHORT

**ARIES** (Mar 20-Apr 19): Spontaneous recreation and sexual love affairs are in your forecast for this week. Opportunities for career advancement, beneficial organization and romances with past loves or older partners are predicted for August 23. By Friday night, things will become extremely unpredictable, especially involving relationships. Signs point to instability, impatience and problems involving large machinery or electricity on August 24. A psychic connection with children and romantic partners is also shown. Sudden change of heart is possible. The signs Scorpio, Capricorn and Aquarius could play part.

**TAURUS** (Apr 20-May 20): As your planetary ruler, Venus, moves through the astrological sign of Libra, relationships may continue to be your main focal point. You could also find yourself in line at the office supply store this week, as work place redecoration is another manifestation with your ruler's transit through your 6th house. Good health, new clothes and positive working relations with colleagues is also shown. Opportunities for some "hanky panky" straddles August 22, along with positive vibrations concerning joint finances, insurance and inheritance. Scorpio or Aries apply.

**GEMINI** (May 21-June 20): If you can just make it to next week, you will a notice a major cosmic shift. Until then, your planetary ruler, Mercury, will continue in disharmony for the next few days. Unclear thinking, missed plans, bad timing and lack of flow have been reigning lately. The weekend forecast unfortunately doesn't look any better, heading for the climax of unpleasantness on August 25, including problems with parents or authority figures, bad health, overwork and layoffs. Really, if you can just make it to August 2, some degree of harmony will be restored. Hang in there. Capricorn involved.

**CANCER** (June 21-July 22): Whether you're getting crazy with friends, or off on your own doing some new activity, you'll be at your peak on August 22 when there's a full moon in Aquarius. Sudden out of the ordinary occurrence could take place at this time. By August 24, emotions will intensify and, psychic feelings could surface. Education or research may be part of a needed change you've been avoiding, especially involving your health. August 26 presents a high new beginning with changes easily made, and lovers easily laid.

**LEO** (July 23-Aug 22): I know. You want to know why things have been insane for the past couple of days. Relationship upsets and problems with electronics or heavy machinery can all be blamed on Uranus. This sudden instability should hopefully come to a quick resolution offering increased stability. By Friday night, your ruler, the sun, will move into the astrological sign of Virgo, cutting costs, saving money and focus on diet will come into play, as your practical side takes over. After all, you'll need extra money to buy those new clothes, and you'll want to watch your diet so you can fit into them. Capricorn or Aquarius could apply.

**VIRGO** (Aug 23-Sept 22): Although your planetary ruler, Mercury, is strong in your sign, blockages are approaching that can't be ignored. You may begin to feel increasingly anxious as the weekend approaches. Heavy responsibilities and workloads, problems with parents and career stagnation come to a head around August 25. If you can, take this day off to rest. If you aren't careful, this stress could make you physically sick. If you can just hold on until August 27, planetary forces will cease to be so harsh. Capricorn involved.

**LIBRA** (Sept 23-Oct 22): You're in great shape this week, as your planetary ruler, Venus, continues through her own sign. You're looking fabulous and have the added confidence to initiate romantic and social activity. Financial benefits and love situations are bound to find you, even when you aren't looking. August 22 holds many opportunities and harmonious encounters involving joint finances, insurance and business related to the arts. Old relationships could become rejuvenated. Secret information may be revealed. The signs Scorpio or Aries could apply.

**SCORPIO** (Oct 23-Nov 21): Your two ruling planets, Pluto and Mars, are making intimate contact this week. Their influences will give you increased will power and an intensified sexual drive. Strange vibrations from Uranus continue to tempt you to take a chance by changing residence or job direction. In fact, you are more unpredictable than ever. Signs point to love and sexual opportunities, especially with a Taurus or Libra on August 22. Wise purchases, financial enhancement and social activity is also forecasted at this time. Aries or Aquarius could play part.

**SAGITTARIUS** (Nov 22-Dec 21): Your two planetary rulers, Jupiter and Neptune, are getting closer to an exact opposition. Unrealistic expectations in relationships could occur because of these influences. A possible deception on a journey, or somewhere in your daily life is likely. Your ability to see things clearly has greatly lessened. You may visualize huge unreachable goals requiring higher learning, religious application and new endeavors. You can only fire so many arrows at a time and still hit your target. Beware of cults and things that seem too good to be true. Pisces could be involved.

**CAPRICORN** (Dec 22-Jan 20): You've got energy and drive this week due to cosmic influences from Mars, your planetary ruler, Saturn, continues through the sign of Gemini. Schools, neighbourhood and siblings will be a constant feature. As the weekend unfolds, you may notice that some of your plans have fallen through. Problems regarding younger people, co-workers and neighbours could surface. Look out for ill health caused from anxiety or overwork. By August 26, blockages will be cleared and energy levels will remain high enough to achieve your goals. Aries, Gemini and Virgo could play part.

**AQUARIUS** (Jan 21-Feb 18): You're in iron will this week as Mars and Pluto persuade you to act more like a Samurai. You are now officially driven by desire. Sexual activity could create energy rather than deplete it at this time, but conflict and arguments are seen with close relationships and those you might be sleeping with. By August 24, you will be easily provoked and may even perform angry episodes or attract them from others. The influences will slowly diminish as next week begins. Be cautious of possible cuts or burns on the skin. Scorpio or Aries involved.

**PISCES** (Feb 19-Mar 19): Your planetary rulers, Neptune and Jupiter, are not in harmony with each other at this time. Although there is some degree of luck bestowed unto you, you may take on more than you can deliver. Other difficulties could include taking loved ones for granted and differences in faith or educational background. Health forecast looks great, but overindulgence could turn your luck around. You might think you've got more than you have. Exercise moderation. The sign Sagittarius could apply.



# ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

## ART GALLERIES

Also see What's Happening Downtown on page 69.

**ART BEAT GALLERY** 8 Mission Ave., St. Albert, 459-3679. Summer exhibit by gallery artists: Russ Hogger, Audrey Plannmuller, Glenda Beaver, Mel Heath, Fran Heath, Min Ma, Karen Findlay, Greg Johnson, Nick Prins, Eduno Sousa, Kari Duke, Andrew Raszewski, Rogelio Menz, Igor Postash and Randy Wiens.

**CENTRE D'ARTS VISUELS DE L'ALBERTA** 20, 8627 Rue Marie-Anne-Gaboury 91 St., 461-3427. \*IMPACT: Agathe St-Pierre (watercolours), Jacques (acrylic and oil paintings), Rhonda Langley (sculptures), Gail Paharenka (acrylic paintings). Until Sept. 4. \*Artworks by Tovo, Jeannine Chalfoux, Jacques Rioux and Louise Desrosiers. Sept. 6-28.

**CHRISTL BERGSTROM'S RED GALLERY AND STUDIO** 9621 Whyte Ave., 439-8210. Open Mon-Fri 11am-5pm; Sat by appointment. **NAKED STORIES—ART AS NARRATIVE:** Recent oil paintings of nudes, portraits and still lifes. Explores personal storytelling within historical art influences. Through the summer.

**DOUGLAS UDELL GALLERY** 10332-124 St., 488-4445. **SOME NOTES AND OBSERVATIONS ON V:** New Sculptures by Joe Fafard.

**ELECTRUM DESIGN STUDIO** 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **SPIRITED MYSTERIES:** Clay, steel, mixed media by Joanna Drummond and Sharon Moore-Foster. Until Aug. 30.

**EXTENSION CENTRE GALLERY** Second

Floor, University Extension Centre, 8303-112 St., 492-3034. Open Mon-Fri 8am-4pm (until Aug. 30); Mon-Fri 8:30pm, Sat 9-12 noon (Sept. 3-25). **ALBERTA LANDSCAPE:** Alfred Schmidt exhibition. Aug. 26-Sept. 25. Opening reception FRI, Aug. 30, 6:30-8:30pm. Artist in attendance.

**FAB GALLERY** 1-1 Fine Arts Building, U of A Campus, 112 St., 89 Ave., 492-2081. Open Tue-Fri 10am-5pm; Sun 2-5pm. **SURFACE AND METTLE:** Prints pertaining to vernacular culture by Steven Dixon, Helen Gerritzen, Sandy Haeseker, Walter Jule, Bill Laing. Until Sept. 7. Opening reception FRI, Sept. 6, 7-10pm.

**FORT DOOR** 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm. Paintings by D.M. Dennis. Eskimo soapstone, Inukshuk, igloo, whale, owl and Shaman carvings by M. Iyautuk. West Coast Indian and Eskimo silver and gold jewellery by K. Law. Until Aug. 31.

**THE FRINGE GALLERY** 8smt., 10516 Whyte Ave., 432-0240. Open daily 9:30am-6pm. Closed Sun. \***PASSERIFORMS:** Mixed media works by Jim Trivelpy. Until Aug. 31. \***THE FLESH FORMS:** Paintings by Doug Jamha, photographs by Jill Watamaniuk. Sept. 4-30. Opening reception SAT, Sept. 7.

**FRONT GALLERY** 12312 Jasper Ave., 488-2952. Open Tue-Sat 10am-5pm. Landscape paintings by Hilary Prince. Until Aug. 24.

**GENERATIONS GALLERY** 5411-51 St., Stony Plain, 963-2777. Open daily 10am-4pm. Recent watercolour landscapes by Pierre Bataillard. Folk painted tableware by Will Truchon. Until Sept. 9.

**HARCOURT HOUSE** 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. \***EDMONTON SCULPTURE: THE NEXT GENERATION:** Abstract sculpture, curated by Terry Fenton. Until Sept. 7. \***FRONT ROOM:**

Artist Trading Card Session. Create and trade hockey card sized pieces of art. No experience necessary. Everyone welcome. Sept. 7, 2-4pm.

**JEFF ALLEN ART GALLERY** Strathcona Place, 10831 University Ave., 433-5807. **INSTRUCTOR'S ARTS AND CRAFTS:** Group exhibition. Until Sept. 26.

**JOHNSON GALLERY** 7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. Watercolours by Myrna Wilkinson and Lois Bauman, oils by Dennis Clark, prints by Yardley Jones. Ceramics by Aldis Einarsdottir of Iceland. Until Aug. 31. \***11817-80 St.** Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by John McMann and Myrle Steen. Oils and prints by Wendy Risdale and serigraphs by George Weber. Until Aug. 31.

**KAMENA GALLERY** 5718-104 St., 944-9497. **SPRING COLLECTION:** Gallery artists and new work by Willie Wong.

**McMULLEN GALLERY** University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. **VISIONS OF WELLNESS:** Presented by the Alberta Society of Artists members. Until Sept. 1. \***KALAMKARI: INDIA BY DESIGN:** Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Sept. 7-Nov. 17.

**MODERN EYES GALLERY AND GIFT** 40, 24 Perron Street, St. Albert, 459-9102. Ian Sheldon, Exhibition and Sale. Sept. 3-14. Opening reception FRI, Sept. 6, 5-7pm, artist in attendance. \***SAT, Sept. 7:** Watch Ian Sheldon paint.

**MOUNTAIN FOODS CAFÉ - JASPER** 606 Connaught Drive, across from the Via Station (Jasper). **KUNST AUSSTELLUNG EXHIBITION WALL:** Oils paintings by Norene Carr (Mount Robson artist). Until Sept. 3.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu until 8pm. \*New garden designed by landscape artist John Beedle. \***MYRIAD:** Profiles Gallery membership exhibition. Until Aug. 31. \***EYE OF THE**

**STORM:** New Clay, Steel and charcoal works by Sharon Moore-Foster. Sept. 5-28. Opening reception THU, Sept. 5, 7-9pm.

**REMEDY** 8631-109 Ave., 433-3096. **WABI SABI:** Photography by Ben Henke. Until Aug. 30.

**SCOTT GALLERY** 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. Featuring new work by Francine Gravel, Vladimir Horik and Richard and Carol Selfridge. Also featuring Robert Sinclair and Quebec landscape painters Kirouac, Poirier, Brunoni and Desrosiers. \***INTERPRETATION: MEMORY SUITE III:** New works on paper and glass by Brenda Malkinson. Sept. 7-24.

**SEGHES STUDIO GALLERY** 604A, 10030-107 St., Seventh Street Plaza, North Tower, 425-6885. Open Tue-Thu 5:30-9pm or by appointment. Featuring works by David Seghes, Robert von Eschen, Eric Butlerworth, Jeff Collins, Pamela How (Vilsec), Neil McClelland, Jacqui Rohac.

**SNOWBIRD GALLERY** WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

**STUDIO GALLERY** 143 Grandin Park Plaza, St. Albert, 460-5990. Open Tue-Fri 10am-5pm; Sat 10am-4pm. **TIME, SPACE, ART OF THE PART:** Flora, fauna, flowers by gallery artists.

**SUSSEX GALLERIES** 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

**UPSTAIRS GALLERY** Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. **SUMMER BREEZE:** Linda Stainer, Peter Ivens, Peter von Tiesenhausen, Daryl Rydman, Richard Yates, Adele Knowler, Robert van Schaik and others. Until Sept. 5.

**THE VAAA GALLERY** 3rd Fl. Harcourt House, 10215-112 St., 421-1731. **NAMASTE: A PHOTOGRAPHIC JOURNEY OF SOUTHERN**

**INDIA** Black and white documentary photographs by Dan Power. Aug. 29-Sept. 26

**VANDERLEELIE GALLERY** 10344-134 452-0286. Open Tue-Sat 11am-5:30pm. **LARGE PAINTINGS.** New works by Brent McIntosh. Until Sept. 3.

## DANCE

**JUBILEE AUDITORIUM** 11455-87 Ave., 451-8000. Stomp. Sept. 3-8. TIX \$32-\$52. Ticketmaster.

## THEATRE

**COMPANY OF THREE** Jubilations Dinner Theatre, Upper Level, Phase III, WEM, 488-2424. Characters from the sitcom *Three Company*. Jack Stripper is holding the opening of his restaurant, and he enlists the help of his old roommates Janet Woody and Chrissy Show. Until Aug. 25.

**DADS...THE MUSICAL** Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. By Robert More and Tom Doyle. A humorous look at the results of reversing traditional family roles. Until Sept. 8.

**ROCKMORE HIGH - CLASS OF '59** Celebrations Dinner Theatre, 13103 Fort Road, 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four 'R's: reading, 'ritin', rock 'n' roll. Sept. 4-Nov. 2. TIX \$43 reg Sun, Wed, Thu; \$49.95 reg Fri, Sat. \$20 children under 12. Children under 2 years free.

**SEE SPOT FRINGE** Old Strathcona, Edmonton, www.fringetheatreadventures.ca 409-1910. Edmonton Fringe Theatre Festival. Adv. tickets @ Journal Ticket Central in the Arts Barns or phone 409-1910. Until Aug. 2.

**THEATRESPORTS** New Varscona Theatre 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. \*Adult summer reading club. Until Aug. 31.

**STRATHCONA LIBRARY** 8331-104 St., 496-1828. Until SUN 25: Fringe book sale

## LIVE COMEDY

**COMEDY FACTORY** 3414 Gateway Boulevard, 469 4999. FRI 23-SAT 24 (8:30pm): Comedian Bob Beddow and special guests. FRI 30-SAT 31 (8:30pm) Ventriloquist Damien James with special guests. FRI 6-SAT 7 (starts 8pm Fri): The Comedy Factory will attempt to do the longest show in history for the Guinness Book Of World Records. A 28 hour show

**FARGO'S ON WHYTE** 10307-82 Ave 433-4526. \*Every SUN: Fargo's Laugh-a-Lot Comedy.

**SIDETRACK CAFÉ** 10333-112 St., 421-1326. \*Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

## QUEER LISTINGS

**AGAPE** Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. (12-1pm): on the following dates during the 2002/2003 school terms: Sept. 19, Oct. 17, Nov. 21, Dec. 19 Jan. 16, Feb. 13, Mar. 20, Apr. 17. On SAT Nov. 16 AGAPE will be hosting a free one-day conference. For information contact Dr. Andre Grace <andre.grace@ualberta.ca> or Kris Wells <kwells@ualberta.ca>.

**AIDS NETWORK OF EDMONTON SOCIETY** 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

**AXIOS** 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic and Lesbian Christians.

**DIGNITY EDMONTON** 482-6845. Support community for lesbian, gay, and friends.

**DOWN UNDER** 12224 Jasper Ave., 482-7960. Steam bath.

**EDMONTON RAINBOW BUSINESS ASSOCIATION** 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space

Forest 914-9969.

**EDMONTON HERALDRY DISCUSSION GROUP** Meet monthly to discuss coats of arms, crests, and related topics. E-mail madalch@canada.com for more information.

**THE MARS HILL CENTRE** 402, 10314-82 Ave., 435-0202. Wounded Heart: For adult survivors of childhood sexual abuse. recovery group. Starts Aug. 30, 7-8:30pm for 16 weeks. Pre-register. \$125 fee.

**OLD STRATHCONA GUIDED WALKING TOURS** Start at SW corner 105 St and Whyte Ave., 437-4182. \*Every THU, FRI (7pm); SAT, SUN (1pm): Join Edmonton actors as interpreters for a tour of Old Strathcona. \$6 each (\$3 additional for optional round trip trolley ride).

**PUBLIC MEETINGS** \*Caernarvon Community League Hall, 14830-118 St., 496-6247. THU 22 (7pm): Proposed amendment to the Baranow Area of the Castle Downs Outline Plan. \*Strathcona Community Hall, 10139-87 Ave., 496-6134. WED 28 (7pm): Proposed amendment to the Strathcona Area Redevelopment Plan.

**QUEEN ALEXANDRA COMMUNITY HALL** 10425 University Ave., 435-6795. SAT 24 (6pm): Politics on the Fringe: Antifascist hot dog barbecue and public lecture presented by the Edmonton Club of the Communist Party of Canada. Talk by David Lethbridge: *Fascism and Class Struggle*. Free.

**TOASTMASTERS** \*N'ORATORS TOASTMASTERS CLUB NE, 474-6001. \*Every THU evening overcome your fears of public speaking. \***WEST END TOASTMASTER CLUB** 10451-170 St., 2nd Fl. boardroom (use central elevators), 472-4911. \*Every TUE (7-9pm): Communication and Leadership: Communication involves listening skills, giving appropriate feedback as well as public speaking.

**WASKAHKAN TRAIL ASSOCIATION** \*Southgate Mall, SE corner, 11 St. and Whitemud Drive, 435-1197. SUN 25 (9am): Free guided hike, approx. 12 km at the Adventure Trail on Whitemud.

## LITERARY EVENTS

**ORLANDO BOOKS** The Room for Change, 10123 Whyte Ave., 432-7633. SAT 24 (7:30pm): Timothy J. Anderson reads from his recent book *Resisting Adonis*. (8:30pm): Candace Jane Dorsey reads from *Freak Show: a work in progress*. FRI 23-SUN 25: Readings of Ronnie Burket plays by actors. FRI 23 (7pm): *Tinka's New Dress*. (8pm): *Street of Blood*. (9pm): *Happy*. SUN 25 (2pm): *Tinka's New Dress*. (3pm): *Street of Blood*. (4pm): *Happy*. Free.

Xeldon the talking robot. TIX \$3 adult, \$2 child, \$5 family. \*Kids-on-the-Fringe. Various children's performers. Until Aug. 24. TIX \$3.50 each (incl. admission to the museum).

## KIDS STUFF

**IDYLLWYLDE LIBRARY** 8310-88 Ave., 496-1808. \*Every TUE (10:15am): Baby Laptime, 1-2 yrs. Pre-register.

**INDIGO** South Edmonton Common, 1837-99 St., 432-4488. \*Every SAT (11am-3pm): Sizzlin' summer crafts for kids.

**JASPER PLACE LIBRARY** 9010-156 St., 496-1810. \*Every WED (7-7:30pm): Family funtime, all ages. Until Aug. 28.

**JOHN WALTER MUSEUM** Kinsmen Sports Centre Park, 496-8787. SUN 25: From the garden.

**LESSARD LIBRARY** Lessard Shopping Centre, 6104-172 St., 496-1871. \*Every THU (7pm): Family storytime, 3+ yrs. Until Aug. 29.

**PROFILES PUBLIC ART GALLERY** 19 Perron Street, St. Albert, 460-4310. \*Every SAT (1-4pm): Youthventures: Drop-by art program for youth ages 12-16. Outside Profiles Public Art Gallery until Aug. 24. \$2 each. \*St. Albert Farmers' Market. SAT 31 (10am and 3pm): YouthVentures. \$2 each.

**SOUTHGATE LIBRARY** Southgate Shopping Centre, 496-1822. \*Every WED (10:15-10:45am): Time for twos. Pre-register.

**SPRUCEWOOD LIBRARY** 11555-95 St., 496-7099. \*Every WED (4pm): Japanese Calligraphy, 8-14 yrs. Pre-register. \*Swashbuckling Summer Fun, 4-12 yrs. Until Aug. 31. SAT 31 (2pm): Globbs and blobs. Pre-register.

**VALLEY ZOO** 13315 Buena Vista Rd., 496-8787. \*Every SUN (1-4pm): Zoo Sundays. TIX \$3.50 child (2-12), \$6 adult, \$4.50 youth (13-17) /senior, \$19 family. Until Oct. 14.

## LECTURES/MEETINGS

**ALBERTA WILDERNESS ASSOCIATION** 988-5487. SUN 25: Hikes Program: The Lakeland with guide Richard Thomas. \$20 each. Pre-register.

**COMMUNITY SHAMANIC DRUMMING GROUP** Sacred Heart Church, 439-0631. \*Every FRI evening meeting. Everyone welcome.

**EDMONTON BUSINESSWOMEN'S BREAKFAST CLUB** 914-9969. Non-profit networking group. Network with businesswomen, supporting and mentoring each other - personally and professionally, enjoy interesting and diverse speakers. Call Laura

Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. \*TransCanada Pipelines Gallery: Space Place: Hands-on exhibits.

**PROVINCIAL MUSEUM OF ALBERTA** 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm.

\***SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. \***TREASURES OF THE EARTH:** Geology collection. Permanent exhibit. \***THE HABITAT GALLERY:** Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. \***THE NATURAL HISTORY GALLERY:** \***BUG ROOM:** Live invertebrate display. Permanent. \***THE BIRD GALLERY:** Mounted birds. Permanent. \***FEATURE GALLERY 2: DOMESTIC ART: QUILTS:** From the museum's collection: Until Sept. 2. **MONEY/L'ARGENT:** Until Sept. 2. **BIG THINGS:** Large sculpture display. Until Labour Day. \***A TO Z AT THE MUSEUM:** Every SAT (9 am-11am): family-fun drop-in program. Admission is half-price between 9am-11am. \*SAT 24 (9am-11am): M is for Marvelous Marbles. We have a nice collection of keepsake marbles. Come join us for a game or two. Admission is half-price between 9am and 11am. \*SAT 31 (9am-11am): N is for Numismatics: Spend a morning with Kids for Coins in *The Money/L'Argent* exhibition and learn what it takes to start your own collection. We'll start you off with a real coin and a collecting set to take home. \*SAT 7 (9am-11am): O is for Owls: Examination of the Alberta birds display. Enjoy the company of Ranger, a live burrowing owl.

\***EDMONTON FILM SOCIETY:** Movies presented by the Summer 2002 Series: Museum Theatre. MON 26 (8pm): *Born to Dance* (1936). TIX \$5 adult, \$4 senior/student, \$2 kids 12 and under, \$25 series pass (8 movies).

**BUTHERFORD DUKES** 1003M Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

**TELEPHONE HISTORICAL CENTRE** 10437-83 Ave., 433-1010. \*Open Tue-Fri 10am-4pm; Sat 12-4pm. Largest telecommunications museum in Canada. An interactive educational gallery dedicated to children and families featuring a multimedia presentation on the past, present and future of telecommunication starring

**TELUS HERITAGE MUSEUM** 5000 Whyte Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. \***ST. ALBERT: THIS IS OUR STORY:** Re opening of the permanent exhibition. Reception THU, Aug. 29, 7pm. \***CRY OF THE LOON:** Sept.-Nov. 16. \***DISCOVERY ROOM:** An interactive educational venue dedicated to children and families. Suggested donation \$2.

**MUTTART CONSERVATORY** 10437-83 St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. \***SHOWER OF FLOWERS:** Featuring New Guinea Impatiens. Until Sept. 8. TIX \$5 adult, \$4 senior/youth, \$2.50 child, \$15 family

# EVENTS WEEKLY

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Deadline is 3 pm Friday.

## DISPLAYS/MUSEUMS

**ALBERTA AVIATION MUSEUM** 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

**ALBERTA RAILWAY MUSEUM** 24215-34 St., 472-6229. \*Open daily 10am-5pm until Labour Day. Diesel and steam locomotives run throughout the summer. Every Sun the CN diesel 9000 will operate. Sept. 7-9, 11am-4pm: CN steam locomotive 1392 operates. Train TIX \$3/ea. Exhibition of railcars. TIX \$4 adult, \$2.50 senior/student, \$1.25 child (children under 3 free).

**DEVONIAN BOTANIC GARDEN** 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free

**FORT EDMONTON PARK** Fox Dr., Whitemud Dr., 496-8787. SUN 25 (10am-6pm): Harvest Fair. TIX \$8 adult, \$6 youth/senior, \$4.25 child (2-12), \$24.50 family (Until Sept. 2)

**JOHN JANZEN NATURE CENTRE** Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends, hols 11am-5pm. \***ANIMALS AS ARCHITECTS:** Weekends, drop-in 1-4pm. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family. \***COMPOST EDUCATION CENTRE:** SUN 25: Make a wiggly worm

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**ODYSSIUM** 11211-142 St. 452-9100.



## EVENTS WEEKLY

Continued from previous page

where being yourself is the norm.

**LAMBDA CHRISTIAN COMMUNITY CHURCH** Gameau United Church, 148-84 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

**LIVING POSITIVE** 488-5768. www.conect.ab.ca/~livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling. Daily drop-in.

**LUTHERANS CONCERNED** 426-0905. www.lcna.org. All Chapters-A spiritual community which gathers monthly for sharing, friendship, individual support and safe space for our own spiritual questions.

**METROPOLITAN COMMUNITY**

**CHURCH OF EDMONTON** 429-2321. Weekly church services, non-denominational.

**POLICE LIAISON COMMITTEE** 421-2277, 1-877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

**PRIME TIMERS** 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

## SPECIAL EVENTS

**EDMONTON GHOST TOURS** Meet in front of the rescuer statue, next to the Walterdale Playhouse, 10322-83rd Ave., 469-3187, www.edmontonghosttours.com. •Every MON, TUE, WED, THU (9pm): Ghost tours through Old Strathcona. (No tours during Fringe Festival.) TIX \$5 ea (tour lasts for one hour). Until Aug. 29.

**EDMONTON QUEEN** Rafter's Landing,

9734-98 Ave., 424-80AT. Featuring leisure, dinner and brunch cruises. Live entertainment during Fri and Sat evening dinners and midnight cruises.

**METRO CINEMA** Zeidler Hall, The Citadel Theatre, 414-1052. THU 29 (7pm and 9pm): Baraka, pre-festival documentary screening. TIX \$7, \$5 Global Visions Festival members @ door.

**RANCH GOLF AND COUNTRY CLUB** 460-2195. TUE 22: The St. Albert SAIF Society's 4th Annual Charity Golf Classic. Entrance fee: \$125. Pre-register.

**THE CANADIAN PETROLEUM INTERPRETIVE CENTRE** 2 km South of Devon on Hwy 60, 987-4323. SAT 24 (10:30-6pm): Rig Hand Games.

## WORKSHOPS

**ACTORS INTENSIVE WORKSHOP** 433-1124. Learn film auditioning techniques from a working actor whose movies have

screened in Europe, North America, and Asia. Ongoing workshop weekday evenings. Free.

**BRAMA KUMARIS MEDITATION CENTRE** 208-10132-105 St., 425-1050, www.bkws.com. Meditation intro course through Raja Yoga. Free. Pre-register.

**CENTRE FOR WELLNESS IN MOTION** N. Edmonton, 459-3908. •Every SAT: Introductory reflexology for family and friends. Learn relaxation techniques and how to love your feet.

**COSMOPOLITAN MUSIC SOCIETY** 8426 Gateway Boulevard, 103 St., 432-9333. Join a band or chorus.

**GRANT MACEWAN COLLEGE** •Jasper Place Campus, 10045-156 St., 497-4301. •Bringing Realism to Your Art: How to render fabric, leather, fur, metal and other textures. Starts Aug. 26. •Introduction to belly dancing, 2-hr. workshop. Sat, Aug. 24. •Arts and Cultural Management program. Starts Sept. •Theatre Production program: Footings, Drafting and Model

Making, Introduction to Technical Theatre, Audio and Prop Making. Starting Sept. and Oct.

**MEDITATION INSTRUCTOR COURSE** 459-0470. Master teacher from Thailand with over 65 years of experience. Course starts THU, Sept. 12, 7-9:30pm. Free.

**NEWMAN THEOLOGICAL COLLEGE** 15611 St. Albert Trail, 447-2993. •The Hebrew Scriptures. Starting Sept. •The Prophets of Israel. Starting Sept. •World Religions and their relationship with Christianity. Starting Sept. •Bioethics: Moral Issues from the Life Sciences. Starting Sept.

**PUBLIC SPEAKING WITH HUMOUR AND HEART** 460 9774. Learn how to release the fear and shame preventing you from speaking in public. Workshop with Barbara May.

**WOODCROFT LIBRARY** 13420-114 Ave., 496-1830. •Every WED (7pm): Meditation workshop.

# THE ART OF DOWNTOWN

# What's Happening Downtown!

## ART GALLERIES

**ALBERTA CRAFT COUNCIL GALLERY** 10186-106 St., 488 G-6611, 488-5900. Open MON-SAT 10am-5:30pm. •CRAFT VS. ART: THE GREAT DEBATE: Until Aug. 31. •COLLECTED VISIONS II: Craft works collected by the Alberta Foundation for the Arts. Sept. 7-Oct. 26. •THE DISCOVERY GALLERY PERPETUATING THE SPIRIT: Bobbi Hoffman Scholarship award winners. Until Aug. 31. •An exhibition of wood works by Doug Haslam. Sept.-Oct.

**CLICK HERE CAFÉ** 10805-105 Ave., 425-4002. BOXES: An exhibition by Brad Raymond. About the collection, storage and display of materials born in box culture. Until Sept. 20.

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223, www.eag.org. Open Mon-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. •THE ALBERTA BIENNIAL OF CONTEMPORARY ART 2002: Curated by Catherine Crowston and Diana Sherlock. Until Aug. 25. •ALEX JANVIER NEW WORKS: Until Sept. 15. •FROM THE COLLECTION: Until Sept. 15. •OUT THERE IS SOMEWHERE: THE ARCTIC IN PICTURES. Aug. 24-Nov. 3. •CHILDREN'S GALLERY: FROM HEAD TO TOE: Created by Lisa Murray. Until Oct. 13. •Admission: Members free, \$5 adult, \$3 senior/student, \$2 child (6-12), free (child 5 and under). Free Thu after 4pm.

**GIORDANO GALLERY** Main Fl., Empire Building, 10080 Jasper Ave., 429-5066. Open Wed, Sat 12-4pm or by appointment. Featuring David Bolduc, Tony Calzetta, Phill Mann and Mark Lang. Until Sept. 18.

**LATITUDE 53** 10137-104 St., www.latitude53.org, 423-5353. Open Tue-Fri 10am-6pm; Sat noon-5pm. •PLAYING POSSUM: Exhibit by Milutin Gubash. Sept.

5-Oct. 5. •ProjEX Room: GUILTY BY ASSOCIATION: By the Cobras. Until Aug. 31. •Exhibit by Patricia DiMarcello.

**NAKED CYBER CAFE AND ESPRESSO BAR** 10354 Jasper Ave., NE PERDS PASTON BRAS A LA GUERRE (DO NOT LOSE YOUR ARM IN THE WAR): Surreal paintings by Clayton H and Christine Comeau. Aug. 23-Sept. 20. Opening reception FRI, Aug. 23. 8pm.

**SNAP GALLERY** 10137-104 St., 423-1492. Open Tue-Sat noon-5pm. •GÉNÉRELLE MORPHOLOGIE: Mixed media exhibition by local artist Clint Wilson. Until Aug. 29. •25 INTERNATIONAL ARTISTS: First-ever competition; one of only two international print biennials in Canada. Sept. 5-Oct. 5. Opening reception SAT, Sept. 7, 8pm (to be confirmed).

**SPECTRUM ART GALLERY AND STUDIO** 10867-96 St., 424-8803. Open daily 10am-6pm. Paintings by Christopher Lucas. Work by Patricia Young, Bridgit Turner, Deanna Larson and David Phillips.

## DISPLAYS/MUSEUMS

**McKAY AVENUE SCHOOL** 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

## KIDS STUFF

**EDMONTON ART GALLERY** 2 Sir Winston Churchill Sq., 422-6223. THE CHILDREN'S GALLERY: FROM HEAD TO TOE by Lisa Murray. For children 4-12 yrs. •Camps and classes for children and youth.

## LECTURES/MEETINGS

**CITY HALL** 1 Sir Winston Churchill Sq.,

info desk, 496-8200. Free summer tours of City Hall. Mon-Fri, noon and 1pm. Until Aug. 23.

**OPPORTUNITIES UNLIMITED NETWORKING GROUP** Edmonton Chamber of Commerce, 600, 10123-99 St. (W. door), 426-4620. FRI 23 (6:45-8:30am): Speaker Benna Michaels presents Writing Tips You Should Have Been Taught in High School English-But Weren't. \$2. FRI 30 (6:45-8:30am): Casual Friday. FRI 6 (6:45-8:30am): Speaker Jeff DeNeve presents Fair Trade Marketing. \$2. Everyone welcome.

**PUBLIC HEARING/CITY COUNCIL MEETING** City Hall, 3rd Fl., 1 Sir Winston Churchill Sq., 496-8178. THU 5 (9:30am): Review of the future use of the Rosedale Power Plant lands. City Council would like to hear your comments on the use of the EPCOR Rosedale Power Plant. e-mail, fax or deliver your comments on or before Tue, Sept. 3. All parties wishing to make a presentation at the non-statutory public hearing are to register by 3pm on Tue, Sept. 3.

## QUEER LISTINGS

**BOOTS AND SADDLES** 10242-106 St. Large tavern with pool tables, restaurant, shows. Members only.

**BUDDY'S NITE CLUB** 11725B Jasper Ave., 488-6636. Open 9-3. Gay Nite Club, no membership needed, dance, strip contest, wet contest, go-go boys. •Every MON: Free pool. DJ's Arrow Chaser, Jeffy Pop, Code Red.

**FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY** 702, 10242-105 St., 488-5773. Education, training and support organization.

**GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE)** Suite 45, 9916-106 St., www.edmc.net/glcce. 488-

3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights.

**GAY MEN'S OUTREACH CREW (GMOC)** 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem.

**HIV NETWORK OF EDMONTON SOCIETY** 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counseling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOC), advocacy and public awareness.

**ICARE** 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for AIDS/HIV resources and education (formerly Interfaith Association on AIDS). Providing spiritual support and connections for those affected by HIV/AIDS.

**ILLUSIONS SOCIAL CLUB** GLCCE, Suite 45, 9912-106 St. •Every 2nd THU each month: Meeting.

**PFLAG** GLCCE, Suite 45, 9912-106 St., 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.

**THE ROOST** 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

**SECRETS BAR AND GRILL** 10249-107 St., 990-1818. Lesbian and gay bar/restaurant.

**TRANSSEXUAL/TRANSGENDER SUPPORT GROUP** GLCCE, Suite 45, 9912-106 St., 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environ-

ment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

**WOODY'S** 11723 Jasper Ave., 488-6557. Open Sun-Thu 1-12; Fri Sat 1-3. New Gay Club, no membership needed. •Every SUN-TUE (7-12am): Karaoke with Tizzy. •Every WED: Game Show. •Every FRI: Free pool. •Every weekend: Open stage, dance with DJ Arrow Chaser.

**YOUTH UNDERSTANDING YOUTH** Gay and Lesbian Community Center of Edmonton (GLCCE), 45, 9912-106 St., 488-3234. •Every SAT (7-9pm): A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight, and questioning youth who are under the age of 25. www.yuyouth.tripod.com/yuy.

## WORKSHOPS

**DANCE MOSAIC LTD** 100 St., 106 Ave., 481-6124, 903-7418. New ethnic dance studio opens September. Over 15 different forms of ethnic dance classes. Pre-register.

**GRANT MACEWAN COLLEGE** 10045-156 St., 497-4301. •Introductory photography. Starts Sept. 5. •Camera basics. Sept. 24-Oct. 29. •Beyond basic photography. Sept. 25-Nov. 13. •American Sign Language. Starts Sept. •Signing Exact English. Starts Sept. 3. •Reporting I, Photojournalism, How Government Works, The Reporter and the Law, Intro to Mass Communications in Canada and Information Analysis and Research. Starting Sept.

**MACEWAN CENTRE FOR SPORT AND WELLNESS** Grant MacEwan College, 497-4616. Activity camps, sports camps, martial arts, and aquatics for all ages.

**THE TAOIST TAI CHI SOCIETY** 489-4293. SAT 7: International Awareness Day. Demonstrations of Taoist Arts, Information and free Tai Chi classes.

For more information: [www.edmontondowntown.com](http://www.edmontondowntown.com)

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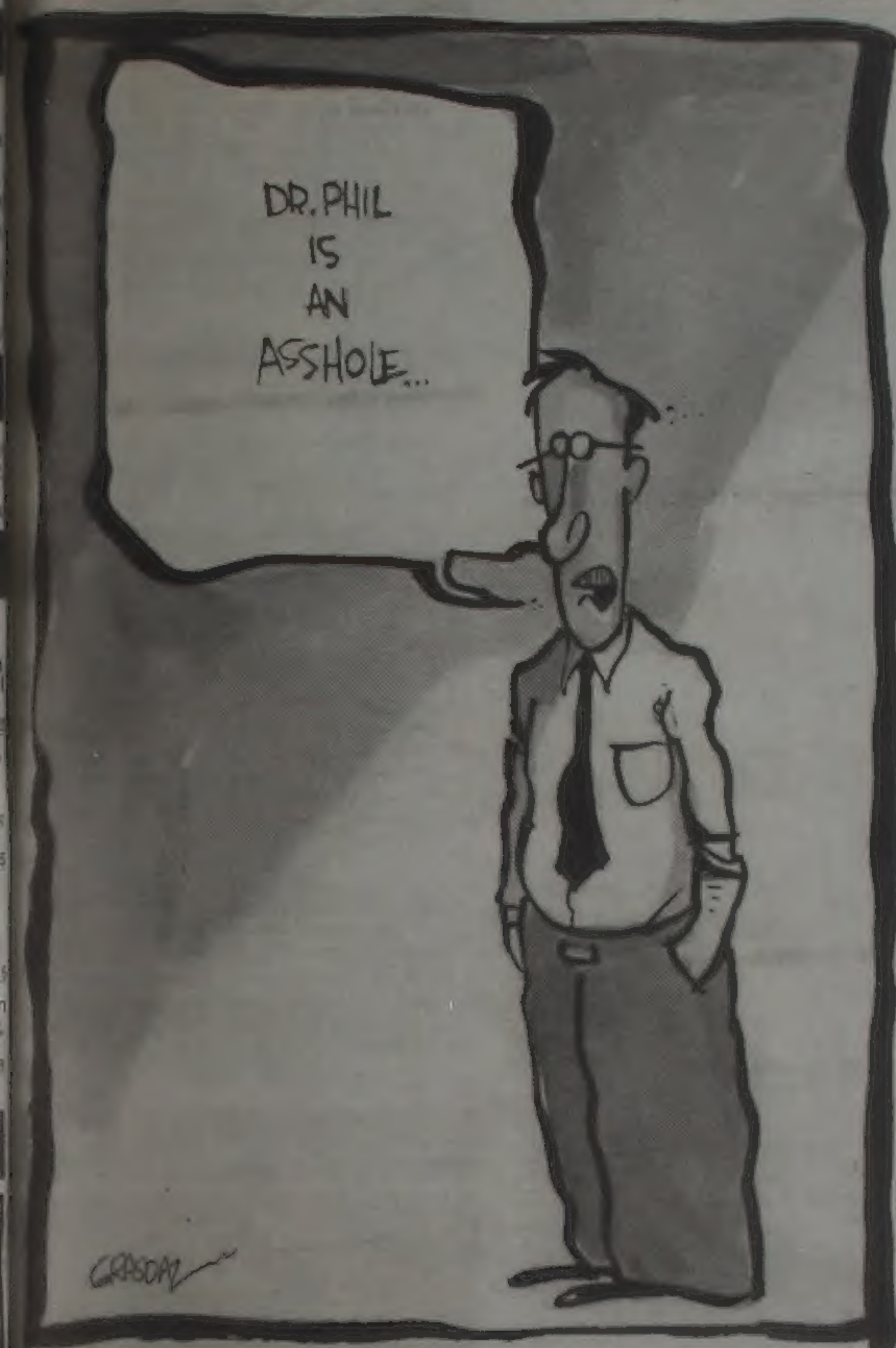
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